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*The*  
**ART DIGEST**

*Combined with THE ARGUS of San Francisco*

*The News-Magazine of Art*

"WOMAN."  
ETCHING  
BY  
MORRIS  
KANTOR



*One of the  
"Fifty  
Prints of  
the Year."  
See  
page 5.*

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VOL. IV — 1st March, 1930 — No. 11

*The Calendar*THE ART DIGEST with this issue begins  
presenting its "Great Calendar of United  
States and Canadian Exhibitions" in a new  
typographical style. The list of exhibitions  
printed in this issue is longer than it ever  
was, but the new manner of putting it into  
type has brought about the saving of at least  
a column of space.THE ART DIGEST is at a stage in its growth  
that is very difficult. The advertising is  
causing a congested condition in its news  
columns. Yet, if the paper were enlarged,  
even to the extent of four pages, the same  
old problem of not making both ends meet  
would have to be faced. If four more pages  
of advertising were available, a 40 page  
paper could be produced.**8 CHICAGO**  
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Of THE ART DIGEST published semi-monthly, Oct. to May, inclusive, and monthly, June to Sept., inclusive, at Hopewell, N. J. for Oct. 1 1929. State of New Jersey ss. County of Mercer.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Peyton Boswell, who, having been duly sworn according to law, deposes and says that he is the editor of THE ART DIGEST and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Name of Publisher, THE ART DIGEST, Inc., Hopewell, N.J. Editor, Peyton Boswell, Hopewell, N.J. Managing Editor, None. Business Manager, Wentworth F. Chapman, 9 East 59th St., New York, N.Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

THE ART DIGEST, Hopewell, N.J. Peyton Boswell, Hopewell, N.J. Marcia Boswell, Hopewell, N.J. Helen Boswell, Hopewell, N.J. Wentworth F. Chapman, 9 East 59th St., New York, N.Y. H. S. Ciolkowski, 26 Rue Jacob, Paris, France.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. (This information is required from daily publications only.)

PEYTON BOSWELL, Editor.

Sworn to and subscribed before me this 3d. day of March 1930

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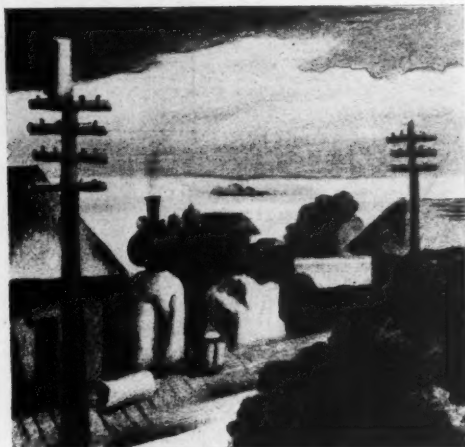
1st March, 1930

Number 11

## Sloan Picks "Fifty Prints" That Have "Odor of Disinfectants"



"Bannister." Linoleum, Isami Doi.



"Oklahoma." Lithograph, Thomas Benton.



"Bullfight." Wood, Ilse Bischoff.

John Sloan, president of the Society of Independent Artists, who belongs to no clique, faction or "ism" in art, but who is recognized as one of America's most eminent and individual painters, was selected this time by the American Institute of Graphic Arts to pick the "Fifty Prints of the Year," which are now on exhibition at the Art Center, New York. He performed his work in a staggering way. He undertook to pick from 936 prints submitted by 268 artists the fifty most vital and beautiful expressions. Somehow the show turned out to be overwhelmingly modernist. THE ART DIGEST asked the Institute to submit 20 photographs from which a selection could be made for reproduction. The 20 came, but all of them were "radical." THE ART DIGEST wrote back to the Institute stating its policy of fairness, and asked for some conservative prints. Three more came, with a letter saying these were the only conservative prints in the fifth collection of the series (1929-30).

"Mr. Sloan's life-long campaign for the right of self expression," said the Brooklyn Eagle, "his refusal to ally himself with any clique, and his established place as one of the foremost American painters are qualities which make his choice especially felicitous in view of the institute's effort to make the exhibition representative of the best work done in this country irrespective of esthetic creeds and prejudices."

In explaining to THE ART DIGEST his attitude toward modernism, Mr. Sloan said that for a long time art had been sick, and that it had almost come to the dying point when some of the artists had realized its condition and had done the only thing possible under the circumstances—had subjected it to a major operation. "The consequence is," he declared, "that the art produced since the operation is just a bit offensive to a great many people; there is still the odor of disinfectants about it and some sensitive persons object to that. The odor in time will disappear.

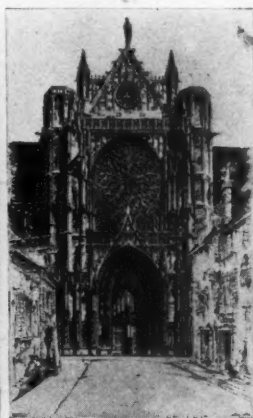
"However, collectors of prints have adjusted themselves to the characteristics of what is called modern art much more readily than have the collectors of paintings. The flair of the print collector reaches back through the ages. It extends to Dürer and Rembrandt and down to Goya, and he fails to see anything very revolutionary in the product of the modernist. All the great masters are to him contemporaries.

"Then, there is a great difference between the collector of prints and the collector of paintings. The former does not expect to acquire publicity through his collecting, nor start museums. It is his own individual taste which he is satisfying, and he does not need to build that taste on public opinion. When modernism came along he did not need to fear criticism when he bought an example of it."

It took Mr. Sloan several weeks to select the 50 prints of the year. "Nearly 1,000 examples by 268 artists were submitted. If the task had been to pick the '20 prints of



"The Shelter." Woodcut, by Richard Bennett.



"Gothic Glory." Etching, John Taylor Arms.



"Back of Barn." Wood-engraving, by Walter Cole.



"Rue des Rats." Lithograph, by Stuart Davis.



"North Dakota." Woodcut, by Pauline Blake.

the year,' it would have been much easier. Even to select 40 would not have made the job too hard. It was the last 10 that gave me all the trouble. I spent many days over them. There were scores of prints just on the border line. On one day I would think I had the last ten selected, but the next day I would throw some out and put others in. I was glad when the 'dead line' came and the 50 had to be taken away."

"It is incontestable," said the *Eagle*, "that the growing interest in contemporary prints and the humanization of this interest is directly traceable to the 'Fifty Prints of the Year' exhibitions. In New York City, where the opportunities for keeping in touch with all aspects of contemporary expression is an easy matter, the institute does not assume so much of the credit. In the smaller cities throughout the country, however, which the exhibition visits after it leaves New York, the effect is directly traceable. Prints are seen for the first time by many potential art lovers as graphic records of contemporary life, rather than technical formulas in which the living quality was the least important aspect. Furthermore, the comparative inexpensiveness of many of the prints encourages the collecting hobby. The possession of a print acquired because of the emotional response it arouses is frequently the 'open sesame' not only to an appreciation of prints, but to the whole subject of art as an expression of and interpretation of life.

"Last year after leaving New York the exhibition was shown in 60 cities, and to

do this it was necessary to send it out in triplicate. This year its itinerary will be probably even wider in scope, for the requests received from libraries, universities and art institutions for a showing of the prints have increased with every year.

"Although a few exponents of technique for technique's sake are included in the exhibition, the tendency as a whole is in the direction of a personal use of the various print media. Etching, lithography and block-prints do not dictate their subjects, but are regarded merely as another language with which to set down the artist's reactions to life."

The American Institute of Graphic Arts left nothing undone to obtain entries. Not only did it invite every print maker to submit his work, but it sent a letter to all the dealers in prints, one paragraph of which said: "This exhibition is wide open to significant work irrespective of whether artists are conservative or 'modern,' young or old, well known or unknown. It is believed that by thus opening up the entire field once each year and giving free rein to a one man juror of such high standing, fairness and broad sympathy as Mr. Sloan, the result cannot help being important."

Following its custom, THE ART DIGEST gives below a list of the "Fifty Prints of the Year" with their prices:

John Taylor Arms, "Gothic Glory," etching, \$60; Peggy Bacon, "Congenial Scene," drypoint, \$25; Gifford Beal, "Circus Parade," drypoint, \$30; Richard Bennett, "The

Shelter," wood engraving, \$7; Thomas H. Benton, "Oklahoma," lithograph, \$25; Ilse Bischoff, "At the Bullfight," wood engraving, \$15; Pauline Blake, "North Dakota," woodcut, \$10; Fiske Boyd, "Purdy's Meadow," woodcut, \$10; Samuel Chamberlain, "Manhattan Old and New," drypoint, \$30; Jean Charlot, "Mestizas—Yucatan," lithograph, \$20; Walter Cole, "Back of the Barn," wood engraving, \$15; Howard N. Cook, "The Valley," etching, \$20; Lewis C. Daniel, "The Trail," etching, \$18; Stuart Davis, "Rue des Rats," lithograph, \$15; Adolph Dehn, "Entr'acte," lithograph, \$20; Isami Doi, "Bannister," linoleum cut, \$12; Mabel Dwight, "Houston Street Burlesque," lithograph, \$15; Eugene C. Fitch, "The Dancer Kreutzberg," lithograph, \$15; Wanda Gág, "Stone Crusher," lithograph, \$50; Emil Ganso, "Quincy—Ségy," etching and aquatint, \$15; C. K. Gleeson, "City Playground," etching, \$25; H. Glintenkamp, "German Beer Garden," woodcut, \$10; A. L. Groll, "Inscription Rock," etching, \$30; George (Pop) Hart, "Tea Garden, Fez," lithograph, \$15; Clement Haupers, "Small House, Cagnes," drypoint, \$8; Eugene Higgins, "Resting Along the Way," etching, \$15; Morris Kantor, "Woman," drypoint, \$25; Alexander Z. Kruse, "Musical Clown," lithograph, \$15; Richard Lahey, "Outskirts of Paris," etching, \$15; Paul Landacre, "Physics Building, U. C. L. A.," wood engraving, \$10; Louis Lozowick, "Tanks," lithograph, \$15; Ryah Ludins,

[Continued on page 21]



"Othello—Last Scene." Block-print, Shelby Shackelford.



"Sails." Lithograph, by Max Weber.



"The Valley." Etching, by Howard N. Cook.

## The A. F. A.

The most important event of the art year has just been released for publication, although it took place on the afternoon of Feb. 24, in the offices of the Carnegie Corporation in New York. It was the acceptance, after two years of delay, of the resignation of Robert W. de Forest as president of the American Federation of Arts, and the election, on Mr. de Forest's nomination, of Frederic Allen Whiting, director of the Cleveland Museum, to the leadership of America's most important art organization.

The importance of the action may lie in this: The Federation in the last five to ten years has been the object of attacks even as bitter as the attacks made upon the National Academy of Design. These attacks, made by the radical art writers of the nation, who now number probably two-thirds of the art critics, have pictured the Federation, rightly or wrongly, as being a reactionary influence.

The past, as represented by Mr. de Forest, now becomes a matter of art history, while the future, under Mr. Whiting, who has served for 17 years as director of the Cleveland Museum of Art, which never has been made the subject of such attacks as has the Metropolitan Museum of Art, of which Mr. de Forest has been the president, becomes a matter of conjecture. It may be that the Federation, under the direction of Mr. Whiting and of the secretary, Miss Leila Mechlin, will begin a new era of service for art in America. Signs are not lacking of a vital broadening of policy, especially since the Carnegie Corporation, headed by Mr. F. P. Keppel, who is now first vice-president of the Federation, has become interested in the affairs of the American Federation of Arts, even to the extent of financially backing some of its most important undertakings.

The Federation was organized more than 20 years ago. For eighteen years Mr. de Forest has been president, and under his guidance it has become the largest, most active and most influential art organization in America. Two years ago, because of age and ill health, he tendered his resignation, but it was placed "on the table" by the directors. Last week, however, he insisted that it become operative, and it was accepted on the condition that he continue to be chairman of the board of directors and the executive committee. The directors thereupon adopted a resolution which declared that: "No man of our generation has led a life of greater professional and public activity, none has borne so heavy a load of varied responsibility."

Mr. Whiting will assume his duties on May 1. He has resigned as director of the Cleveland Museum and will devote all his time to the work of the Federation. Mr. de Forest held other important posts. Not only was he president of the Metropolitan Museum, but he was president of the Municipal Art Commission of New York, from which he resigned last August.

The Federation now has 440 chapters, besides a large individual membership. It first introduced to America the traveling exhibition. This season it is maintaining 46 traveling shows, scheduled to be shown more than 300 times. In addition, under the support of the General Education Board and the Carnegie Corporation, it has brought to America in the last three years some

## Inness's Grand-Niece "Expresses" Her Age



"Respite," by C. Bachelor Nisbet.

C. Bachelor Nisbet is the grand-niece of George Inness. She, like Inness's son, George Inness, Jr., is an artist. But she lives in a different world from that which surrounded her grand-uncle, whose prime was in the 80's and early 90's, and even

more different from that of her other relative, whose art was a terribly mediocre copy of that of his illustrious father. She reflects her world, as George Inness did his. Her pictures are now on view at the Ferargil Galleries, New York.

notable exhibitions of modern European industrial art.

Mr. Whiting, born in Tennessee, comes of a Massachusetts family dating back to 1635. In 1900 he became secretary of the Society of Arts and Crafts in Boston, in which capacity he established the magazine *Handicrafts* and established the society's salesrooms. He had charge of handicrafts at the St. Louis fair in 1904. In 1912 he became director of the John Herron Art Institute in Indianapolis, and in 1913 went to Cleveland as director. He has been a leader of the museum movement in America, and from 1924 to 1927 was president of the American Association of Museums.

The Cleveland Museum of Art is Mr. Whiting's greatest achievement. Starting with nothing but an office, a plot of ground and a set of architect's drawings, he evolved a modern American museum.

### Baltimore Carnegie Sales

During its 40-day stay at the Baltimore Museum of Art, the foreign section of the Carnegie International was viewed by 26,000 persons. Three pictures were sold—"The Three Kings" by Glyn Philpot, as an anonymous gift to the museum; "Carbenero River" by Timoteo Tubio, to Miss Julia Rogers, and "New York City from the Terminal Building" by C. R. W. Nevinson, to Miss Margaret D. Boehm.

### Smile-Proof

"I see," said T. Lapis Lazuli, "the Louvre has rehung the Mona Lisa between a 'St. George' and a 'St. Michael.' Didn't they have a 'St. Anthony'?"

## Asininity

*The Arts*, New York, is conducting as a publicity venture, a contest in which it offers \$100 to the person who picks the 19 artists who, in the opinion of a jury composed of Homer St. Gaudens, director of Carnegie Institute, Eugene Speicher, and William M. Milliken, curator of the Cleveland Museum, are the most important in America. In announcing the contest, *The Arts* used this sentence:

"An award of \$100 will be given the person submitting the first list which in the estimation of the judges comes nearest to being the ideal selection."

Somebody sitting at a desk in the Post-office Department at Washington decided that this violated the lottery law or some other prohibitory law of the American government. In consequence of this decision *The Arts* was compelled to have "stickers" printed and pasted on every piece of advertising matter it sent out, in which the wording of the sentence was changed to read:

"An award of \$100 will be given the person submitting the list which in the estimation of the judges comes nearest to being the ideal selection. In the event of ties each tying contestant will be awarded the full amount of the prize offered."

A bureaucrat, sitting at a desk and looking severe, made an asinine decision in order to excuse his existence, and an American art magazine had to go to the expense of having thousands of stickers printed. And non-grafting American art publications such as *The Arts* have no money to spare.

## Minneapolis Acquires "de Vlaminck's House"



"Former House of the Artist," by Maurice de Vlaminck.

Maurice de Vlaminck, lined up against a bar in Montparnasse, and wearing a derby hat much too small for him, said: "Intelligence is international, stupidity is national, art is local." A newspaper man, or, as the French say, a "journalist," named Barneb , overheard him and printed it. The Saturday journals copied his remarks from the daily in which they were quoted, and the painter became a celebrity.

The Minneapolis Art Institute has just

acquired through the gift of Mrs. Horace Robes a water-color drawing by de Vlaminck of "The Former House of the Artist," thus establishing that, just as he said, though art may be local, "intelligence is international."

The artist is now 53 years old. When he was young, another young artist, Andr  Derain, found him painting one day by the side of the Seine. The two became friends, and built a studio for their joint use.

## Historic

The Galleries Georges Petit, one of the last conservative strongholds in Paris, have passed into the hands of M. M. Bernheim Jeune and Etienne Bignou, progressive proponents of the modernists. Due to the old management's failure to keep pace with the times, the directors were faced with the alternative of either changing their methods or scrapping the firm. Being unable to achieve the reform by themselves, they elected to invite in new blood, with the result that M. M. Bernheim and Bignou assumed control. Paris art circles welcomed the change, which ensures the continuance of these famous old galleries and preserves them from occupation by a cinema or banking establishment, the usual fate of the finer buildings on the grand boulevards these last years.

An inaugural exhibition of an eclectic character next June will define the new directors' aims. The 1830's will be represented by four beacons—Corot, Daumier, Courbet and Delacroix—in order to show their influence on contemporary art. The Impressionist movement will be featured less reservedly by Monet, Manet, Renoir, Degas, Sisley and Pissaro; the post-impressionists by C zanne, Seurat, Van Gogh, Gauguin and Toulouse-Lautrec. Such artists as Bonnard and Vuillard will illustrate the

connecting link between the XIXth and XXth centuries.

Ground more difficult to cover judiciously will be the period from 1900 to the present. While recognizing all that has been learned from the Impressionists and their successors, the new directors will proclaim openly and unreservedly their admiration for the work of Matisse, Picasso, Dufy, Derain, Duf resne, Braque, Modigliani, Utrillo and contemporary men of less fame, giving to these latter artists equal facilities for getting in touch with a larger public. It is the purpose of the new management to make the Galleries Georges Petit a real home for art where men of talent with good work to show will be welcomed on a basis of true hospitality.

## Bath Plans a Festival

A festival of contemporary arts will be held in Bath, England, the latter half of March for the purpose of "interpreting current thought through the medium of painting, music, literature, the drama and architecture." It will be wide in scope, "not confined to the extremists or to any one school of contemporary art." The works will be entirely British.

## Endurance Tests

A radio fan listened continuously to programs for 130 hours. "That's nothing," said T. Lapis Lazuli, "I knew a man once who spent eight solid hours in an art museum."

## Is It Art?

Mountain sculpture—which began down at Atlanta, Ga., with Gutzon Borglum's idea of turning Stone Mountain into a Civil War memorial and which is now embellishing the side of Mount Rushmore in South Dakota with colossal Borglum figures of Washington, Jefferson, Lincoln and Roosevelt—has come in for a severe indictment at the hands of Florence Davies of the *Detroit News*, who calls it "hacking up the mountains in the name of art":

"All this may be news. But is it art? That is doubtful, for the trouble with all this is that beauty begins with fitness. And mountains are best and most beautiful as mountains, not as bill boards, while history belongs in books and sculpture is conditioned by the material of which it is made—a piece of marble or stone of a size which bears a reasonable relation to man; wood, which yields to the carver's tool; bronze which can be poured into molds. The mountain, on the other hand, is a kind of earth sculpture of its own, and loses its intrinsic majesty and dignity when man uses it as a bill board, just as a magnificent tower ceases to be a tower and becomes a kind of sign-post when it bears advertising slogan. . . .

"Now it might be all well enough if the people of a state decided that they wanted to spoil the majestic face of a great hillside with man-made figures, if they wouldn't do it in the name of art.

"Because this sort of thing has nothing to do with art. It is engineering—engineering inspired by a type of sentimentality which springs from a kind of mental elephantiasis. A good many people have an idea that because a thing is big it ought to be great. That doesn't necessarily follow. In fact, it just happens that size is one of the fundamental elements which definitely condition good design.

"The fact that 27 men could sit at luncheon tables on the brim of Gen. Lee's hat hewn out of the solid rock of a mountain-side may be astonishing, stupendous or spectacular. But it has nothing to do with the art of sculpture. It is an engineering stunt which the people of a state can pay for if they enjoy that. . . . It is their own business. But they oughtn't to be encouraged to perform these circus feats in the name of art."

## Carnegie International

Homer Saint-Gaudens, director of Carnegie Institute, will sail on March 15 for Europe in the interest of the 29th International, which is to be held Oct. 16 to Dec. 8. Mr. Saint-Gaudens will visit England, France, Spain and Italy. The European representative of the Institute, Guillaume Lerolle, is now interviewing artists in Belgium, Holland, Germany, Poland, Russia, Czechoslovakia, Austria and Switzerland. The Albert C. Lehman prize and purchase fund is offered again this year, carrying with it a cash award of \$2,000 and the privilege of purchase up to \$10,000.

## Sickert Quits Presidency

Richard Sickert has resigned as president of the Royal Society of British Artists, after serving less than a year. "Too busy," was his plea, but his friends say he was hurt because none of his plans were put into operation. He is 69.

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## 17 Statues Reveal Whole French Gothic Era



"Virgin and Child." Ile de France  
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An exhibition which for educational value takes first rank is now being held at the Demotte Galleries in New York. It is unique among all exhibitions that have ever been held in New York, and is among the most beautiful. There are but seventeen objects in it, but each is a polychromed statue of the Virgin and Child, either in wood or stone. The series constitute a complete exposition of the aesthetics of French Gothic art, from the very beginning, when it superseded Romanesque art, down to the last days, when it faded into the Renaissance. The first in the catalogue is "The Virgin of



"Virgin and Child." Polychromed  
Stone. Paris. XVII Century.

Majesty," a noble work of the XIIth century, in polychromed wood, from Clearmont-Ferrand, in Auvergne. The last is a "Virgin and Child" in polychromed stone, a XVIIth century carving from Paris. The other fifteen carry the tradition of Gothic sculpture down through each century. The XIIth is represented by two, the XIIIth by two, the XIVth by seven, the XVth by three, the XVIth by two and the XVIIth by one.

An illustrated catalogue has been prepared, with a preface by Louis Reau, president of the Society of History of French Art. The exhibition will close on March 28.

with a total attendance of 299,517, the zenith of interest being in the recent Carnegie International exhibition which in six weeks was visited by 26,000.

Last April, following a \$1,000,000 municipal loan, the museum moved into its new home in Wyman Park, a site given by Johns Hopkins University. Acquisitions have been: paintings, 68; sculpture, 32; prints, 717; bookplates, 1,385; textiles, laces, silver, etc., 537.

## A Museum's Growth

In connection with the seventh anniversary of the opening of the Baltimore Museum of Art, Feb. 22, R. J. McKinney, director, has tabulated data showing the rapid growth of the institution. Since 1923, when the museum was started with Florence N. Levy as the first director, the membership has increased from 56 to 1,100. In the last six years, 193 exhibitions were held

## Dallas Collectors

That the homes of Dallas art lovers contain many fine examples of the work of the best American and foreign artists was shown at the recent exhibition of paintings, loaned by Dallas collectors, at the Public Art Gallery. More than 120 works from 41 collectors were exhibited. John S. Ankeney, director and curator of the gallery, is authority for the statement that as many more could have been shown had there been room.

The 41 collectors were: Harold Abrams, Sawnie Aldredge, Mrs. A. H. Bailey, Rhodes S. Baker, Mrs. Alex Camp, Mrs. Sol Dreyfuss, Mrs. A. L. Folsom, Mrs. Tom C. Gooch, Mrs. Osce Goodwin, Herbert Greene, Ela Hockaday, Mrs. Rice R. Jackson, Warren Jones, Arthur Kramer, A. V. Lane, Herbert Marcus, A. M. Matson, Frank McNeny, Mrs. G. K. Meyer, E. T. Moore, H. M. Munger, Mrs. S. I. Munger, Mrs. E. Padgett, Mrs. E. B. Perkins, Mrs. L. S. Pollock, Mrs. Walter Prehn, Mrs. Russell V. Rogers, Mrs. E. Sanger, Mrs. J. E. Schneider, Jules Schneider II, G. R. Scruggs, Mrs. J. R. Sharp, R. B. Stichter, Alex Weisberg, W. E. Warther, Mrs. M. E. Plate, Alfred Bromberg, H. L. Edwards, Alexandre Hogue, Mrs. H. G. Walcott, Julian Onderdonk.

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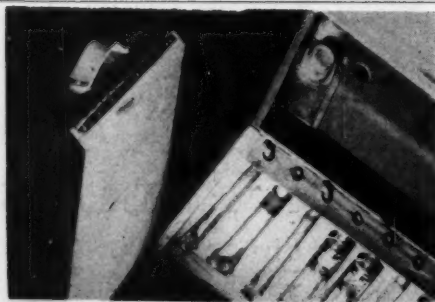
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## 1,339,754 Visitors

The Metropolitan Museum, New York, had the largest attendance of its history last year with a total of 1,339,754 at the main building and the Cloisters, according to the annual report. The number of objects of art, except prints, received during the year was 1,925; the prints numbered 1,710; books added to the library, 2,318. Total number of items loaned for exhibition, 5,550. The cost of administration in 1929 was \$1,636,472, leaving a deficit of more than \$883,000 to be met by contributions and the application of funds heretofore reserved for the purchase of works of art.

The most important museum event of the year was considered to be the bequest of the H. O. Havemeyer collection, which will be put on view March 11. At the annual meeting Horace Havemeyer and Myron C. Taylor were elected trustees to fill vacancies caused by the resignations of Charles W. Gould and Francis C. Jones. On April 14 the museum will celebrate the 60th anniversary of its founding.

## More Chicago Prizes

In addition to the awards previously announced for the exhibition by Artists of Chicago and Vicinity at the Art Institute, Oskar Gross won the gold medal of the Association of Painters and Sculptors with his painting, "Comedian," and Carl Hallsthammar won Business Men's Club purchase prize with the wood carving, "The Soap Box Philosopher." The Municipal Art League purchase prize is now being voted on by members of the league.

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## A Munnings Horse Finds a New Pasture



"The Idler," by A. G. Munnings.

The popularity of A. G. Munnings, English painter whose specialty is horses, continues to grow in America. Not long ago Arthur U. Newton, New York art

dealer, brought from London the example reproduced above. A Pennsylvania man saw a reproduction of it, went to New York and took it home with him.

### "House Beautiful" Contest

House Beautiful has announced its 8th annual cover competition. The three prizes

offered are for \$500, \$250 and \$200. May 15 is the closing date. The address is: 8 Arlington St., Boston.



"John Milton," by William Dobson  
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## Propaganda

"Where Art Begins," a lecture given under the auspices of the Wichita chapter of the Allied Arts Extension by Ralph M. Pearson, lecturer and etcher, who is touring the country in the interests of art education, brought this from the *Wichita Eagle*: "Should you enter the home of a Wichita friend and find that all the pictures, including the portrait of grandfather Benson, hanging upside down, think nothing of it, for such is the procedure suggested by Mr. Pearson as an acid test of the artistic qualities of a composition."

The *Eagle* termed the lecture, which had as its subject modern artists, "scholarly and satirical, informative and invective, humor-

ous and historical." Mr. Pearson showed to the audience, which was at the start most skeptical, "that the creative genius of the present crop of painters, etchers and their like is far superior in its conceptions to the work of the old school of imitative reproducers of nature."

"The audience was quite visibly shocked at the display of prints, paintings and etchings which greeted them before the lecture, for they were of a type not generally appreciated, even by those who are mildly informed on art matters. But by the time the lecturer, who spoke with conviction and who carefully contrasted the old and the new schools of art, had finished they were less disturbed by the exhibit than at first. Indeed, many of them left the auditorium showing

a decided enthusiasm for the very things they had condemned in the beginning."

## Gives Art to University

A seascape by Jacob Maris and a landscape by Charles Emile Jacque have been presented to Duke University by C. C. Dula. Mr. Dula paid \$9,000 for the Maris in 1904 and \$12,000 for the Jacque about 20 years ago.

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## Les Indépendants

Ordinarily the exhibitions of the Salon des Indépendants at the Grand Palais are not controlled by a jury, but this year the police commissioner of the district elected himself a jury of one, marched into the galleries shortly after the opening and removed from the walls three paintings—a nude by a Rumanian artist and two paintings depicting the horrors of war. There was little complaint about the nude, one critic calling it "practically a piece of pornography," but the removal of the war pictures stirred a storm, especially when it was discovered that 13 of the 14 artists' names on the complaint were forged.

This controversy, together with the new system of hanging whereby pictures are grouped according to the year in which the artist started exhibiting with the society, has given the Salon a greater popular success than it has enjoyed for the last five years. Russel Barnes in the *Detroit News*:

"In the Salon des Indépendants there are always thousands of pictures that give a real art lover esthetic indigestion merely to pass by hurriedly. The Indépendants have no jury, as the other societies, to throw out works adjudged too infantile or badly done to be exhibited, and consequently some really terrible canvases are always hung."

"This year is no exception, but there are a few hundred pictures on view, out of the 4,478 exposed, that give evidences the painters are solidly grounded in the principles of composition and color, observe more or less accurately, and boast better than average taste. . . .

"Speaking generally, painting is sounder, saner, and more promising than in most

## Kroll Again



"The Red Tam," by Leon Kroll.

Of course Leon Kroll doesn't pay THE ART DIGEST for "publicity." Both THE ART DIGEST and Kroll are too honest for that. But here is another reproduction, which emphasizes that Kroll, who has become a champion prize winner, is also a "best seller." The above picture, "The Red Tam," has just been acquired by the Friends of the John Herron Art Institute at Indianapolis, and presented to that institution. "Composition in Three Figures," which won the \$1,000 first prize at the National Arts Club, New York, in January, and was reproduced in the last number of THE ART DIGEST, has just been acquired by the Des Moines Association of Fine Arts. Word of these transactions comes from Indianapolis and Des Moines.

recent years. There is no doubt but that art is settling down again after the weird, doctrinaire, sometimes psychopathic flights it has been taking for 25 years. It is not going back to academic principles, far from it, but it is discarding a lot of the narrow theories and intellectualism we have been confronted with for too long. Instead of trying to squeeze the vast field of art into narrow doctrines, as has been so general in our times, when so many so-called schools have been born and killed off, the leaders in the Paris school are now settling down to the age-old process of direct observation of nature and constant experimentation with line, color, and mass, in an attempt to achieve more beautiful and arresting effects. Artists are back to work."

## "The Unknown"

The Opportunity Gallery, at the Art Center, New York, which gives a chance to unknown artists to place their work before the public, is faced with the necessity of raising \$5,000 in order to continue for a fourth year. It is not a "no-jury" enterprise, for each exhibition is the creation of a "one-man" jury. Various well known artists and critics have helped.

The present show was picked by Alfred Stieglitz. When he was organizing it, according to the *Times*, someone expressed amazement at his speed. He replied: "Oh, well, I've been doing this sort of thing all my life." And the *Times* commented, "One can fairly hear him."

"A real air of sequence is felt," said the *Times*; "it engirdles the walls and establishes a kind of unity rare upon such occasions. Naturally, there are certain pictures in the group that especially recommend themselves: Arch Bongé's 'Still Life,' Daniel R. Celentano's amusing 'Funeral,' Donovetsky's 'Poetry.'"

### A Deep Lesson Here

"Your sermon," said a great critic to a great preacher, "was very fine; but had it been only half the length, it would have produced twice the impression." "You are quite right," was the answer, "but the fact is, I received but sudden notice to preach, and therefore I had not the time to make my sermon short."—*Exchange*.

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OBJECTS OF ART

## Canada's

It is a long flight from Halifax, Nova Scotia, to San Francisco, Cal., and for a stork to misunderstand his orders and have to retrace the distance with a baby artist dangling from his bill would be a serious matter—for the stork.

Ernest Lawson has settled the question of his birthplace. In January when the Art Gallery of Toronto gave an exhibition by "Three American Artists," Lawson was one of the number. Somebody in Halifax wrote to the newspapers and said Lawson was not an American artist, but a Canadian and a native of that city. Others replied, citing the "Who's Who in Art" of the American Art Annual, which for years has given California as the painter's birthplace. Several other letters fanned the controversy. Then, a few days ago, Lawson visited Toronto for the first time in 30 years and admitted he was born in Halifax in 1873. It has not been explained how the Art Annual could have made this mistake so often and so often. It is a part of the Art Annual's routine to mail to artists blanks asking for information, there being no other reliable source of information. And Volume XXVI, out last week, still carries the error.

## Weather Vane Competition

The Art Alliance of America announces a competition for a weather vane, with prizes of \$500, \$300 and \$200 for designs offered by the Carrier Engineering Corporation of Newark. Paul Manship, J. Monroe Hewlett, Walter W. Kantack, A. Lawrence Kocher and Richard L. Marwede comprise the jury. For information and entry blanks address: Weather Vane Competition, Art Alliance of America, 65 E. 56th St., New York. Closing date, March 18.

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## "Fellowship Prize"



"The Canal," by Francis Speight.

The final prize of the 125th exhibition of the Pennsylvania Academy of Fine Arts (closing on March 17) has been awarded. It is the "Fellowship prize," which is voted by the members of the Fellowship of the Pennsylvania Academy at each exhibition to "a member of the Fellowship who has

been a student at the Academy schools within ten years."

The winner this year is Francis Speight, assistant in drawing at the Pennsylvania Academy schools, for "The Canal." The artist in 1923 and 1925 won the Cresson foreign scholarship of the Academy, in 1926 the gold medal at the annual of the Fellowship, and first prize in landscape at last year's exhibition of the Society of Washington Artists.

## "17" of "The Fifteen"

The Fifteen Gallery, entering its second year, disproves the opinion popularly held that it is impossible to retain, for any length of time, any considerable number of artists in a workable group, for reasons of the time honored belief that artists lack practical, everyday business attributes. In commemoration of the group's success, a pamphlet has been issued containing reproductions of characteristic works by each of the 17 members of "The Fifteen."

The artists are: Charles A. Aiken, Karl Godwin, K. Gotzsche, Lars Hoftrup, Herman F. Nagel, Joseph Newman, Wm. A. Patty, Ogden M. Pleissner, Chas. H. Rathbone, Jr., Agnes M. Richmond, Robert K. Ryland, Andrew T. Schwartz, Herbert B. Tschudy, Winthrop Turney, Armand Wargny, Isabel Whitney, Martha Moore.



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## Roerich Museum Is to Sell Its Old Masters



"Two Saints," by Lorenzo Veneziano.



"St. Veronica," by Cornelius van Oostanen.

A group of important Old Masters from the collection assembled under the personal direction of Professor Nicholas Roerich will be sold March 27 and 28 in the auction rooms of the American Art Association in order to raise additional funds for the educational work of the Roerich Museum. The paintings come from the International Art Center, an institution affiliated with the museum. Professor Roerich assembled them with the purpose of providing a review of pictorial art from the Byzantine era. They are of museum quality.

Among the works of the earliest periods are creations by such men as El Greco, Simone Martini, Van Dyck, Rubens, Lorenzo Veneziano, Jan Steen, Dirk Hals, Bartholdi di Fredi, De Blesse, Patenir and a brilliant group of German, Netherland and Italian primitives. One of the most important paintings is El Greco's "Saint Anne and the Virgin," a finished study or a detail of his celebrated work in the Prado. A huge painting by Peter Aerdson, the colorful dramatic "Crucifixion" by Altdorfer, a group of the rare Danube school, a fine Bruyn and a Cornelius van Oostanen from the Dolfus collection, present an unusual series of religious subjects.

Reflecting the florescence of the XVIIth century are Jan Steen's famous "The Marriage Night," characteristic paintings of Van Goyen, Teniers, Peter Codde, an impressive Lastman, teacher of Rembrandt, and a fine Berhem, "Annunciation of the Shepherd." French groups, beginning with Belaye, include two Fragonards, Largillière's

"Portrait of a Lady," a Puvis de Chavannes and a winter scene by Courbet.

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## New York Season

Dilettante and genius hang side by side in the 14th annual of the Society of Independent Artists being held through March at the Grand Central Palace. For the first time since 1917, when the rebels staged their first exhibition, which was the "daddy" of all such shows in America, the scene is shifted from the Waldorf-Astoria. About 1,200 paintings and sculptures are being shown, representing some 700 artists. A notable feature is the virtual absence of cubism, once so familiar a sight at these exhibitions.

As usual the independents have provided the reporters with a tournament. Prohibition is taken for a "ride" by both artists and press. The *World* describes a painting of Arthur Weindorf as representing "President Hoover, in the guise of a youthful butcher, weighing a large piece of bologna

labeled 'Prohibition.' Mr. Hoover's expression is still firm as he sees the pointer of the scales stop at 0. A motto 'No Trust' hangs on the wall of the shop." The *Post*: "In one corner Domingo Saa has shown for a sale price of \$50 the portrait of a woman whose blue eyes have dropped out of red sockets as she holds a cup in her hand. This picture is 'Wood Alcohol.' . . . Agnes Pelton's conception of 'sleep' looks to a layman like a floating opaque egg suspended over dark fungus."

In memory of Robert Henri, pioneer of the independent movement, one wall was reserved for seven of his paintings, lent by Mrs. Henri. Among them are: "Conchita," "Fifty-seventh Street—1902," "Boy and the Rainbow," "The Stoker" and "Cori."

\* \* \*

"The memorial exhibition of the works of Arthur B. Davies, now on view at the Metropolitan Museum," writes Margaret

Breuning in the *Post*, "comprises nearly two hundred paintings, water-colors and drawings, a group of rugs and tapestries for which he contributed designs, and a number of statuettes and reliefs in various mediums. This bald summary, in itself, indicates something of the prodigious inventiveness of the artist, his delight in wandering through new fields of artistic adventure and experiment. Yet it does not convey the slightest degree of the impression which the exhibition makes upon the beholder. Although the paintings are hung closely together in an enormously high-ceilinged gallery so that they could hardly be displayed to less advantage, they triumph over this physical handicap and assert their spell over the visitor. Everywhere one feels this man's creative power to subdue the objective world to the color and tempo of his spirit, to intensify ordinary emotions to an unusual degree, to discover even in the familiar scene or the outworn theme new richness of esthetic content so that 'The Erie Canal,' as well as 'The Horses of Attica,' is imbued with the poetic sensibility of an artist who did not balk at reality but transcended it with his own inner vision."

Henry McBride in the *Sun*: "Davies was a romantic poet. He lived in a world of his own, but a world that bordered on the territories previously trod by Watteau, Fragonard and the other romantics of history. His vision in the beginning had been markedly affected by the poetry of William Blake, though not so appreciably by the Blake paintings. Like Blake he loved the purity of children and the cleanness of life upon the newly created earth. He saw 'his people' continually in the Garden of Eden."

Mr. McBride named these pictures: "Along the Erie Canal"; "Our Hudson River"; "From Green Coverts"; "Double Realm"; "Unicorns"; "Horses of Attica"; "From the Heights"; "Spring Set Free"; "Guardian Hills of Crete"; "Canyon Undertones"; "Yielding Mists"; "Before Sunrise," and "Willow Boughs."

Helen Appleton Read in the *Brooklyn Eagle*: "Here is the work of a painter who was sympathetic to all of the radical innovations which the advent of so-called modernism brought forth, who was its first active champion in this country (Davies was responsible for the Armory Show), but whose point of view and method of expressing it remained essentially the same through-



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out his long and prolific career. Without presuming to any finalities of judgment in the matter of his ultimate rating in the history of art, the fact of this sustained and consistent personal quality is as sure a gauge of enduringness as fallible contemporary judgment can apply. . . . His Celtic strain took the form of pictorial expression rather than literature, its more frequent medium."

Elizabeth Luther Cary in the *Times*: "No one in this day or any former day has given us quite what this lean, muscular poet, his mind filled with the memory of Welsh music, gave us; a worker, a dreamer, a thinker, up to the day of his death in the solitude of the Italian mountains. . . . In this variety of accomplishment Davies was almost medieval; would have been both medieval and modern had he pursued further his answer to the challenge of utility. It is easy to persuade ourselves that only time was lacking."

Marguerite Zorach's art, like her time, is divided between Maine and New York. Both varieties of it were shown at her recent

exhibition at the Downtown Galleries. A "Maine Sheriff" in particular drew the favorable comment of the critics. The *Sun* found that he "suggests reasons why they have so much difficulty enforcing the prohibition law down east. He seems singularly devil may care, this sheriff, and Mrs. Zorach has painted him with humor. . . . From the point of view of painting the two best performances are views of iron bridges and docks, in which two unlikely subjects have been made decorative."

\* \* \*

"Thirty Paintings by Thirty Artists," at the Macbeth Gallery is the 18th and last of such group shows. A new policy has been announced by the management. Instead of mixed exhibitions being annual affairs of but two weeks duration, they will be permanent. Beginning next season the best works of all artists associated with the galleries will be on continuous view. There will be no more one-man shows.

The *Sun* said of the last "Thirty": "Several of the painters are seen at their best. This is particularly true of George Luks, whose picture of two young street waifs dancing—it is called 'The Spielers'—is one of his rarest efforts. There is a clean, crisp piece of poetry by the late Arthur B. Davies called 'Free of the Cloud' and there is an especially bold and rugged composition by Gifford Beal, 'The Seine Boat.' Chauncey Ryder exhibits his usual fluency in the landscape 'Lennox Gap' and something of the same kind of painting is seen in 'The Good Book' by Carl Rungius. 'The Salvage' by Jay Connaway is one of the best of this young painter's marines. It has the unmistakable quality of lyricism."

\* \* \*

Allan Clark has returned from New Mexico with an exhibition of wood sculptures at the Wildenstein Galleries, featuring Indians of Arizona and New Mexico—Hopi, Apache and Navajo. Mr. Clark utilizes a variety of woods to develop his themes: mahogany for "Sun Priest," black lacquer for "The Hawk," pearwood for "Maria of Cochita" and walnut for "Girl from Zia." All are so carved as to bring out fully the beauty of the wood's texture and grain.

The *Post*: "These sculptures have graceful, decorative silhouettes, rhythmic flowing of planes from one curving surface to another, well ordered design. If the mannerisms of Mr. Clark's Eastern sculpture are somewhat apparent in this work, they are applied to subjects which appear suitable for this idiom of expression."

The *Times*: "Allan Clark breaks new ground, and with a degree of artistry hardly exceeded by anything shown in New York this season. . . . These heads attest anew the penetrating simplicity that must invest all art deserving to be called great. Seldom is the beautiful grain of wood so cunningly adapted. Mr. Clark continues to make use of ritual and stylization, but with mellow command."

\* \* \*

Georgia O'Keefe, who spent most of last summer visiting Mabel Dodge in Taos, New Mexico, furnished the New York critics with a surprise when she held an exhibition of her recent work at An American Place, Stieglitz's new galleries. All of them remarked at the change in her art. Royal Cortissoz, who does not care for the brilliant colors of the Taos and Santa Fe groups, spoke highly of "Taos Pueblo" in the *Herald Tribune*:

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of an old conviction of ours that the startling colors of New Mexico might be reduced to subtler harmonies than have been characteristic of the Taos group. An editorial in a newspaper down there once protested that the colors were there and invited us to come and see for ourselves. We have never doubted it. But it is the business of art to make them more beautiful than they are in nature."

Henry McBride in the *Sun*: "From the visit Georgia O'Keefe got religion. What Mabel Dodge got I have not yet heard. But Georgia O'Keefe painted a series of canvases with enormous crosses booming across ascetic landscapes. Some of them black crosses! . . . Her 'Crosses' are something less and something more than painting."

\* \* \*

Margaret French Cresson, daughter of Daniel Chester French, held an exhibition of portrait sculpture, bronze and marble, at the Grand Central Galleries. The *Post* regarded her portraits of children as the most successful of the pieces. "Father and Son," the wriggling baby held in the father's hand, which hand is all there is of pater familias, is an especially happy conception, ably carried out."

\* \* \*

Paintings by Holmead Phillips, chiefly foreign landscapes and city scenes showing railway stations with railway yards and their curving rails and panting engines, were shown at the Durand-Ruel Galleries. There were also museums, cathedrals, palaces and monuments, all showing the influence of the years which the artist has spent abroad.

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## An Aristocrat

*"George Huddesford," by Reynolds.*

Sir Joshua Reynolds gave his supreme admiration to the painters of Venice. So there is romance in the fact that one of his finest portraits should, after remaining more than a century in the hands of a noble family of Venice, find its way to Verona and then into the possession of an American art dealer. The portrait of George Huddesford, herewith reproduced, is being shown by the Spinola Galleries. It is authenticated by Prof. Antonio Avena, director of the Museum of Verona.

"As an interpretation of aristocratic dignity in its most fine and delicate manifestation," wrote Prof. Avena, "Reynolds has shown us in this portrait a power of spiritual insight which is really startling."

Looking at this portrait one cannot help thinking of the American Gilbert Stuart, and especially of his portrait of Benjamin West, now in the National Portrait Gallery in

London, which this work resembles both in pose and feature.

## Wright Memorial

Robert P. Rodgers and Alfred E. Poor, New York architects, are the winners of the design competition for the Wright Memorial at Kitty Hawk, N.C., commemorating the first successful attempt at power driven airplane flight achieved by Orville Wright in 1903.

The monument will take the form of a symbolic bird's wing, 60 feet high and 20 feet at its longest base. At the tip of the wing an aerial beacon will be placed, pointing the way to the nearest landing field. It won because "it stood out from all the others by reason of its extreme simplicity and strongly manifested the dominant motive suggested in the program, namely, a memorial to the birth of human flight."

## California Artist a Suicide

From the Pacific Coast comes news of the tragic death of Phillips Frisby Lewis, wealthy artist and business man. Mr. Lewis, who was a graduate of the California School of Fine Arts and well known in art circles, died by his own hand. Domestic troubles are said to have caused his action.

## A Dudensing Branch

The Dudensing Galleries of New York have announced the opening of the Walden-Dudensing Galleries in the Michigan Square Building in Chicago, which will feature exhibitions by the artists the parent galleries have introduced to the art world, such as Nura, Buk and Vukovic.

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## A Credo

With 186 paintings by 95 artists on view, Detroit's Society of Independent Artists is holding its second annual exhibition at the Tullar Hotel. According to Eugene Leuchtmann, critic of the *Free Press*, it is "far more stimulating and interesting than any show held here in the recent past. Some of Detroit's best artists have joined."

A "credo" written by Benjamin March, curator of oriental art at the Detroit Museum, is printed in the catalogue. After asking "Why should there be an independent show of art?" he says the answer may be:

"Let it be to gratify the vanity of the bad artist who does not know his incompetence."

"Let it be an occasion of free utterance for the prophet whose communication or its technique is not yet understood and accepted."

"Let it be for the authentic artist too modest or too sensitive to offer his work in competition."

"Let it be for the youth of promise whose work deserves attention but not yet the recognition that jury selection ought to imply."

"Let it be for us, that we may, unhampered by the ideas, whims or prejudices of others, see both good and bad for ourselves and fairly evaluate at the same time that we enjoy the creations of our fellows in the visual arts."

"Maybe we shall have the thrill of discovering here a new masterpiece; remembering that any little man may find fault, that habitual sneering betokens a lack of self-confidence, that he who would discern unheralded greatness must have in himself elements of greatness."

## Admission 50c

As a means of keeping the crowd away, or rather of compelling it to distribute itself over more hours in the day, the Museum of Modern Art in New York has reluctantly decided to charge an admission fee of 50 cents between 12 and 6 in the afternoon when major exhibitions are being held. In recompense, however, the museum will be open free to the public between 8 and 10 in the evening every day except Saturday and Sunday, from 10 to 12 each morning, all day on Saturday, and Sunday afternoon.

The decision to charge admission was made in consequence of many complaints by the public of inability to see the pictures on account of the crowds. The *New Yorker* called the exhibition of "Painting in Paris," which closed on March 2, "a mob scene."

## The Art of the East

A "Seattle Oriental Art Exhibit" has been organized under the combined auspices of the Art Institute of Seattle, the China Club, Far Eastern Society, Japan Society and the University of Washington for the purpose of familiarizing the Northwest with the art of the Orient. P. C. Hiskens is the chairman.

During the next four years, exhibitions of three weeks duration will be installed at the Institute. The one this year, from March 9 to 30, will be devoted to Japan and will include the best Japanese art treasures which have been collected in the Northwest, consisting of paintings, sculpture, old swords, kakemonos, netsukes, armor and furniture. In 1931 the art of China will be shown; in 1932, the Philippine Islands and the Dutch East Indies; in 1933, Indo-China, Siam, Burma and India.

## Botticelli



"Christ Wearing the Crown of Thorns,"  
by Botticelli.

The Mid-February number of THE ART DIGEST carried the story of the acquisition by the Fogg Art Museum, Harvard, through Thomas Agnew & Sons, of Botticelli's "Christ Wearing the Crown of Thorns," a picture which was lost for centuries and rediscovered only about a year ago in the collection of Prince Massimo of Rome. Here is the picture.

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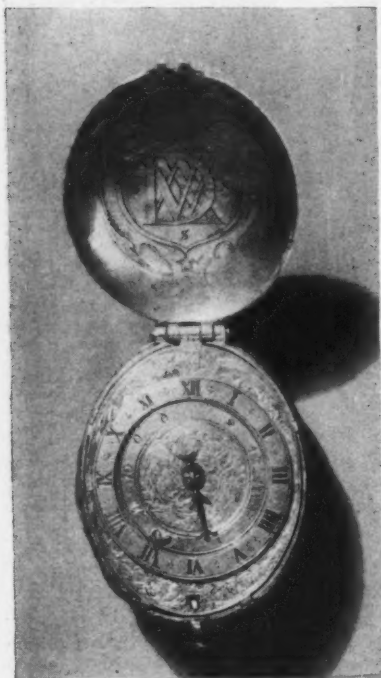
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Soutine, Utrillo, etc.

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## In the Realm of Decoration and the Antique

### Gets Relics of Age When "Time" Was Young



XVI Century Silver Egg Watch,  
with the case opened.



Cross Watch of about the year 1600,  
with rock crystal case open.

The Cleveland Museum of Art has acquired through the gift of its president, John L. Severance, three early Renaissance watches from the famous Marfels collection. They are the earliest and most important examples belonging to Mr. Marfel's second collection which he formed after J.

Pierpont Morgan had purchased his original group and presented it to the Metropolitan Museum.

One of these is a so-called "egg watch," made of silver, with a double cover, and decorated with fine, engraved designs. On one cover is an "Adoration of the Magi" as a central medallion, surrounded by four smaller medallions. The reverse has a "Crucifixion" in the center with four scenes from the "Passion" around it. The designs are attributed to the famous engraver, Theodor de Bry, who died in 1598. The works have an alarm and are signed "D. Martinot, Paris," whose father was clockmaker to Charles IX and Henry III. Denis, the son, succeeded as "maitre horloger et valet de chambre du roi." The last reference to him is in 1624 when he was still horloger to Louis XIII.

Equally distinguished are two cross-shaped watches, one of which THE ART DIGEST reproduces with the case open showing the dial, which is delicately engraved with a representation of the "Crucifixion" and with symbols of the "Passion." The movement is signed "Urban Horle" and can be dated about 1600. Both these cross-shaped examples are of gold and rock crystal, the latter a material much valued in Renaissance

times. Watches of this shape were, almost always, made for ecclesiastics.

The museum's March *Bulletin* says: "The evolution of the watch from an object of rarity and curiosity to an object of prime necessity is a story of centuries. Documents in the state archives of Nuremberg seem to point to Peter Henlein, master locksmith in Nuremberg in 1509, as the inventor, and the notice of his death in 1542 emphasized his craft and referred to him as 'Urmacher.' Apparently the first watch must have been made between 1500 and 1510. . . . There is evidence also of the existence of watches in France soon after 1510. However no watch of this early period is known to exist; in fact no watch can be dated with any certainty much before the year 1550."

#### Chinese Art Prices

Oriental art seems to be enjoying the prosperity which has touched just about every type of art in this country, judging from the American Art Association auction of the Lee Van Ching collection. The 573 items brought \$80,000. Ralph Chait paid \$3,600 for a pair of *claire de lune* water vessels, K'ang-hsi, and \$1,850 for a K'ang-hsi decorated vase. A pair of imperial jade bowls, Ch'ien-lung, brought \$2,600; a Fei-Ts'ui jade incense burner, \$1,000; a white jade vase, Ch'ien-lung, \$4,200.

#### Burgundian Dog Statues

At the recent American Art Association auction of French works of art belonging to the estate of Mme. Alix Collaet-Davinroy, the high light was \$1,300 paid for a pair of carved stone dog statues, Burgundian, XVth century.

THE ART DIGEST'S New York office will gladly assist readers in locating any desired antique object, or piece of decoration.

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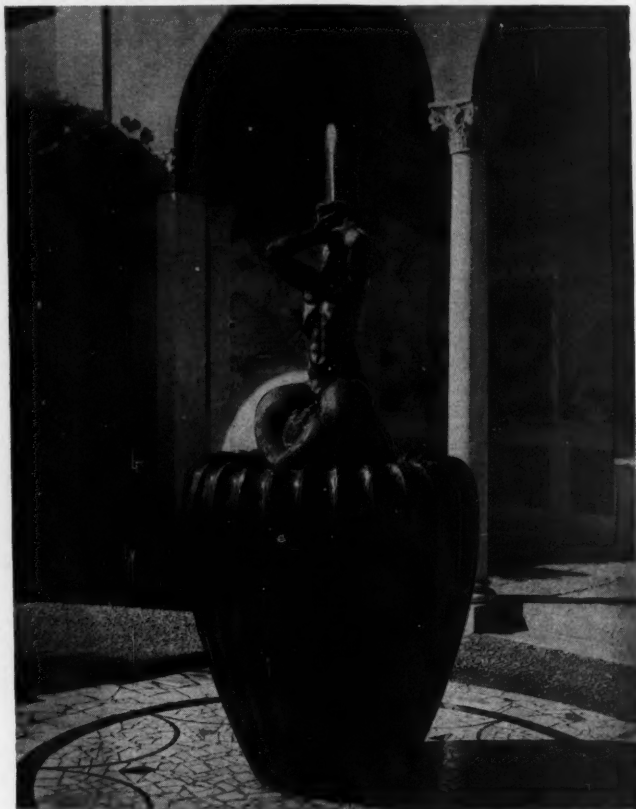
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## Antiques and Decorations

Pays \$20,000 for a Carl Milles Fountain



"Triton Fountain," by Carl Milles.

Twenty thousand dollars for a fountain! This is the price which Mrs. George F. Baker, Jr., has just paid to the Fifty-Sixth Street Galleries, New York, for an example of the sculpture of Carl Milles, famous Swedish artist whose work was exhibited there last December. It is a "Triton Fountain" of very large size, whose main

bulk is a great shell, stood on its apex, and on whose flat top is seated a triton. Mrs. Baker will place the fountain in the court of her New York town house, Park Ave. and 93d St.

A large exhibition of Milles' sculpture was held in London two years ago, and won universal praise from the critics.

## Antique Exposition

New York's second International Antiques Exposition, now open to the public, fills the main and mezzanine floors of the Grand Central Palace, surpassing in every way the similar show held last year at the Hotel Commodore. Of the 175 exhibitors, more

than 60 come from outside of New York City; four sent examples from England.

The *World* gives an idea of the extent and charm of the exhibition by a bare list of the contents: "Rare and beautiful objects, documents with a background of historical interest, paneled walls, furniture from the workshops of Chippendale, Sheraton, Heppelwhite, Adam and others; old silver, jades carved for the imperial court of ancient China, jewels worn by favorites of Old World courts, chests that hark back to Mayflower days, quaint specimens of crockery and rare porcelain dishes, and a thousand and one other delightful things that embrace almost every phase of collecting."

Aaron Marc Stein of the *Post* spoke highly of the improved arrangement of the exhibits.

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## Prints

### "The Fifty Prints"

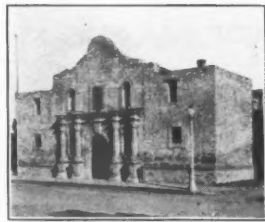
[Continued from page 6]

"Cassis," lithograph, \$10; Helen McAuslan, "Village Store," lithograph, \$15; William C. McNulty, "Times Square, New York," drypoint, \$24; Reginald Marsh, "Irving Place Burlesk," etching, \$15; William Meyerowitz, "New York No. 2," etching, \$35; Hayes Miller, "Shoppers by An Awn- ing," etching, \$20; Jose C. Orozco, "Tres Generations," lithograph, \$30; Carlotta Petrina, "Le Mistral," lithograph, \$18; Hobson Pittman, "The Sideboard," linoleum cut, \$15; Renouard, "Tea," etching, \$12; L. J. Sanger, "Sandy Cove," lithograph, \$15; Saul, "Landscape with Figures," etching, \$15; Shelby Shackelford, "Othello—Last Scene," experimental, \$15; John Sloan, "Antique à la Francaise," etching, \$12; Raphael Soyer, "Williamsburg Bridge," lithograph, \$10; Harry Sternberg, "Circus No. 3—The Wheels," etching and aquatint, \$15; Beulah Stevenson, "Central Park," lithograph, \$20; Max Weber, "Sails," lithograph, \$20; Mildred E. Williams, "Washington Square," lithograph, \$15.

### A Peace Poster

A poster competition, entitled "Israel's Mission in Peace," open to all artists, has been announced as the initial step in what its sponsors hope will become a national movement. Designs must carry out the purpose of the competition—herald a message of peace and bring before the people the importance of world wide peace if civilization is to survive. There will be three awards, \$100, \$75 and \$50. Entries close April 5. Address, Helen Neuman, Central Synagogue, 35 East 62 St., New York.

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## Among the Print Makers, Old and Modern

### Meyerowitz Color Etchings Please Capital



"The Duck Pond," by William Meyerowitz.

William Meyerowitz's exhibition of etchings in color at the Corcoran Galleries, Washington, loaned for the most part by private collectors, was favorably received by both the general public and the critics. Ada Rainey wrote of them in the *Washington Post* as "striking a new style" and "having in them a world of possibilities in a medium handled in a way to bring out the harmonies of color delightfully."

"The artist," Miss Rainey continued, "has taken the best in modern art and fused it in a way with the fundamentals of construction and has perfected a technique in an

astounding manner. . . . These etchings are not merely line drawings, colored and printed. They are carefully worked up and the color applied in masses and fused harmoniously throughout the plate. The result is a unity of structure that is particularly fitted to convey the sentiment of the artist."

Leila Mechlin wrote in the *Washington Sunday Star*: "Of these etchings in color, in most instances Mr. Meyerowitz has printed only five copies at the most. His use of color is unusual and appealing; his nuances of color are extremely subtle. In no instance does he completely tell a story

or present a subject. Much is left to the imagination. Yet one never feels that indefiniteness with Mr. Meyerowitz is the result of inexperience, accident. He can, when he wishes, be very exact."

### XVth Century Woodcuts

The Ashmolean collection of XVth century woodcuts, second in importance in England only to the British Museum collection, receives excellent reproduction in "Woodcuts of the Fifteenth Century" (New York; Oxford University Press; \$25). For the most part, the 36 reproductions were derived from the collection bequeathed to the University of Oxford by Francis Douce, "one of the most famous bibliophiles in the golden age of bibliomania, the first quarter of the last century. Heretofore, they have been comparatively unknown to students."

Among the illustrations is a fine example of "flock" printing, a technique used to reproduce on paper the effect of velvet stamped with a figure design. Campbell Dodgson, keeper of prints and drawings at the British Museum, who contributes the introduction and brief notes on each plate, classes the majority of them as of German origin with a few representative of the woodcutting art of the Low Countries. In addition to the Douce group, 30 woodcuts in the Bodleian Library, also incorporated in the Ashmolean collection, are described but not reproduced.

### Japanese Wood-Blocks

A retrospective exhibition of Japanese wood-block prints by ten outstanding artists—Goyo, Shinsui, Hasui, Suizan, Shunsen, Kazuma, Shosen, Koka, Hiroshi, Kampo—is being held at the Toledo Museum during March. It includes practically all the artists' work for the last ten years not destroyed by the earthquake and fire of 1923. The collection, assembled by the museum's department of Oriental art, will tour America for one year. An illustrated catalogue has been issued giving a description of each work and a biographical sketch of each artist.

### Lovet-Lorski's Lithographs

The Hackett Galleries announce the publication of a limited edition of lithographs by Boris Lovet-Lorski, containing 20 works, each numbered and signed by the artist. It comes in two volumes, 250 copies only, printed on handmade paper especially prepared by Caspard Maillol. The price is \$100, with de luxe edition of only 10 copies for \$300.

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## The News and Opinion of Books on Art

### McBride on Matisse

A book on Matisse by Henry McBride has been issued by the Knopf Company, the second in a series on Modern Art. Helen Appleton Read reviews it in the Brooklyn Eagle:

"Mr. McBride, as might be expected if one is familiar with his engaging presentation of the difficult subject of art criticism, has humanized his subject. He refuses to be high brow, going on the principle that the final word in regard to any artist is always addressed to the public at large. Therefore there is not much technical discussion of the paintings, which tell their own story in the plates used to illustrate the book, but an appreciation of the man, an understanding of whose essential quality and point of view is necessary to comprehend his work."

Mrs. Read uses the following paragraphs from the book as summing up the battle of

modernism: "In the first place it is not toward the world in general that such artists as Matisse and Picasso hurl their disturbing conundrums, but toward the bigoted custodians of the institutions that do everything imaginable to block the careers of new geniuses. So much has been accomplished for this generation by Matisse and Picasso in battling down official opposition that now it takes an effort of memory to recall just how tight and fixed the laws of picture making were when they came upon the scene, what a long list there was of 'must nots' and how vague the professors were on the 'can be's.' In fact to many discouraged artists it seemed as though nothing was permitted, and above all that the ideals and backgrounds of their own lives were impossible in art."

"It is to Matisse's great glory and to the Fauve's great glory that they corrected this stifling and fatal error and gave to the people of the day an art that matched all its aspirations. It is our own contribution to history we feel with pride in looking at a Matisse, it is a beauty we discovered, and, by George, say all the young people, 'it's elegant and satisfactory stuff.' That it was elegant, the decorators among others quickly saw, and thereupon in an amazingly short time an entire system of decorative art was gleaned from the paintings of Matisse, Picasso, Braque, etc., and so thoroughly applied that everything inside the house and outside it, and particularly everything that is for sale in the house is now expressed in terms of modernity. The period in fact is as completely rounded out as any in history."

The reviewer of the New York World is not so enthusiastic: "The Modern Art series is primarily intended for collectors who exalt contemporary French painting as a final satisfaction on art. This author shares that view, at least to the extent of declaring the present period as completely rounded out as any in history, since everything for sale in the shops is expressed in terms of modernity. As a leader in this consummation, Matisse is appraised above Hals and Rubens and as more forceful than either. The author makes a fling at museums that are not yet enfolding Matisse, but his case is stated in plain terms, without the obscurities of technical phrase, and the laity may easily understand him."

THE ART DIGEST's New York office will gladly have any art book not out of print sent to any reader at the regular price. Address: THE ART DIGEST, 9 East 59th St.

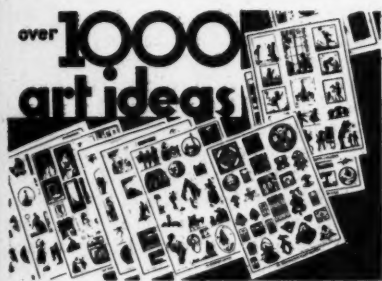
### Le Tigre's Book

The late Georges Clemenceau, France's grand old "Tiger," paid his tribute to her impressionist apostle of light, Claude Monet, in "The Water Lilies," now being issued from the press of Doubleday, Doran & Co. During the evenings, after the day's battle in the arena of world politics was over, Clemenceau worked on his book, giving to art lovers an enduring message.

"The book is felicitous," says the New York World, "as a revelation of the sympathetic understanding that ran through the lives of subject and author in the years when one of them was a restless struggler for adequate artistic expression and the world knew the other only as a 'Tiger' in the practical affairs of politics. He wrote, in fact, a comprehensive appreciation of the task of interpreting nature to which the painter's career was devoted. The book enriches with critical and literary finish the growing library of monographs on eminent artists."

### Albert Sterner's Art

"Albert Sterner, His Life and His Art," number one in the series of Contemporary American Artists being published by Payson and Clark, has appeared (New York; \$7.50; edition de luxe, \$35.00). Besides a biographical sketch and comment by Ralph Flint, the book contains 64 half-tone plates.



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## In the Realm of Rare Books and Manuscripts

### A "Rare" Pioneer

Leonard H. Wells, known to admiring Minneapolis rare book lovers as "the father of Northwest book lore," celebrated his 35th anniversary as head of the book department of the Powers Mercantile Company, formerly S. E. Olson's. In 1895, when the "Gay Nineties" were being lived and not merely remembered, Mr. Wells started his life work with a small collection valued at probably \$3,000. During the intervening years, he has enriched the libraries of the Northwest with treasures which cost their fortunate possessors but little compared with what they could sell for today.

First editions of Boswell's "Life" or Goldsmith's "Vicar of Wakefield" or a second folio of Shakespeare, sold then for \$500. They are worth many thousands now. Americana of all kinds, innumerable "Speculators," boat loads of rare European works—all these passed through Mr. Wells' hands. After about ten years of experience, he went abroad for the first time, returning with enough books, as he expressed it, "to pave Nicollet Avenue."

Mr. Wells' most prized acquisition was a first edition of the King James version of the Bible, dated 1611, one of the famous "chain copies" from Hereford cathedral, and now the treasured possession of the Scottish Rite temple in Minneapolis.

### The Meanest!

The meanest thief has been discovered. Not his identity, but his meanness. Whoever he was, he stole the manuscripts of Eugene Field from Eugene Field's widow.

Eugene Field was the friend of all the world. His very statue in Chicago was erected by contributions from school children who loved his poems. He made the world laugh because he was merry, and he made the world cry because he was sympathetic. And now a thief has stolen the memorial manuscripts he left behind.

It takes all kinds, no doubt, to make a world. But to rob 'Gene Field's widow of 'Gene Field's manuscripts is an act in a class by itself.—*Omaha Bee*.

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### Revolutionary Mss.

A collection of more than 20,000 documents relating to American history and comprising original papers of the headquarters staffs of successive British commanders-in-chief during the Revolutionary War, has been sold by the Royal Institution of Great Britain to Dr. A. S. W. Rosenbach and his brother Philip Rosenbach. It consists of 58 bound volumes and four cases known as the Carleton and Dorchester papers. The price was not disclosed. Though the sale was completed last November, announcement was withheld until the manuscripts reached this country. The reason given for the sale was the necessity of funds for rebuilding the institution and endowing its research activities. Rotostat copies, however, were retained in London.

According to Dr. Rosenbach, the collection will be kept intact, though its ultimate destination has not been decided. Less than 15 per cent of the material has been published. Among the most significant letters are those of Sir William Howe, commander-in-chief of the British Army from 1775 to 1778; Lord Barrington, Lord North, Lord George Germain, Secretary of State for the Colonies, Sir Henry Clinton; Earl Sherburne, the Prime Minister; General John Burgoyne, Major André, William Franklin, son of Benjamin Franklin; Lord Cornwallis, Lord Amherst, supreme in command of the British army, and Sir James Wright.

American, British, Loyalist, French—all sides of the struggle—are in the collection. Among the individual items of outstanding interest is a letter by Washington to Sir Henry Clinton, dated July 10, 1776, enclosing the official Declaration of War in the autograph of John Hancock and signed by him. In it Washington speaks of the alleged atrocities committed by the British troops, and the causes that led to the separation from the Mother Country. In another Washington letter to Sir Henry, the American commander-in-chief, tells of the decision to execute Major André as a spy.

There are several documents relating to the surrender of Burgoyne at Saratoga, including two letters by Burgoyne to Howe upon the former's capitulation. Thirty-six letters of Lord Cornwallis relate to the surrender at Yorktown.

Asked whether the collection would eventually go to the New York Public Library, Victor H. Palsits, head of the manuscript department, said: "While there's life, there's hope, and while there's hope I suppose there's a chance. I wish somebody would give them to the library. Not many things like this collection will ever come from the old world to the new. I did not suppose these would ever leave England."

### \$180 a Word

"Let it be done," Lincoln's last message, an order endorsing the request of Senator Cieswell of Maryland for a pardon for Benjamin F. Tilley, was sold for \$725 at a recent American-Anderson sale of Lincolniana—about \$180 a word. It was written the day he was assassinated and is signed "A. Lincoln."

### Johnson Forever

The interest in books by or relating to Dr. Johnson continues undisturbed by the late clamor of conflict in Wall Street, traceable perhaps to the fact that people whose taste leads them to value Johnson are too well balanced to be led astray by financial will-o-the-wisps. The Brick Row Book Shop, which specializes in books relating to the "Grand Cham of Letters," reports several recent sales.

One was a first edition presentation copy of Boswell's "Life," only a few copies of which in presentation form are known to exist. The recipient of this set from Boswell was Dr. Charles Burney, father of Fanny, the author of "Evelina." Boswell long had affection for Burney, whom Johnson loved not only for his own sake but because of his daughter, Fanny, who was a favorite with the Doctor from the hour Mrs. Thrale handed him her first book "Evelina" to read.

In connection with the publication of the R. B. Adam catalogue of Johnson, The Brick Row Book Shop held an exhibition of Johnsoniana. Notable among the items shown was the folio edition of Bacon's works from which the Doctor derived some 6,000 words for his dictionary, a source of material second only to Shakespeare. These volumes contain many thousands of markings in Johnson's hand. Also of great interest was the stout malacca cane with ivory handle which Johnson carried for years and gave just before his death to Mrs. Thrale, in whose family it stayed until brought across the Atlantic by the American collector who loaned it for this exhibition.

### A Jefferson Davis Letter

A post-bellum Jefferson Davis letter, complete with autograph, has been found among some old papers at the Delaware Historical Society in Wilmington. There is no clue as to how the letter came into the society's possession. Neither is anything known of the Mr. P. Jordan, to whom it was written except what the letter reveals that Jordan, having worked with Davis in the United States War Office, asked for his help in getting work. It is dated Jan. 6, 1885.

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ALABAMA COLLEGE—Mar. 16-26: Southern States Art League, 7th "B" circuit.

**Flagstaff, Ariz.**  
NORTHERN ARIZONA SOCIETY OF ART—Mar.: Art students work from Carnegie Institute (A.F.A.).

**Berkeley, Cal.**  
BERKELEY ART MUSEUM—Mar.: 2nd annual no-jury exhibition. CASA DE MANANA—Mar. 1-15: Etchings, Roi Partridge.

**Culver City, Cal.**  
JAKE ZEITLIN'S BOOK SHOP—Mar.: Paintings, Warren Newcombe.

**Laguna Beach, Cal.**  
LAGUNA BEACH GALLERY—Mar.: Members exhibition, Laguna Beach Art Ass'n.

**La Jolla, Cal.**  
ART ASSOCIATION—Mar.: Exhibition, Contemporary Painters Art Ass'n.

**Los Angeles, Cal.**  
LOS ANGELES MUSEUM—Mar.: International Print Makers exhibition; modern Chinese paintings; Sergey Scherbakoff. AINSLIE GALLERIES—Mar.: General exhibition of Cal. paintings. BILTMORE SALON—To Mar. 29: Old Masters from Robert C. Vose Galleries, Boston. BRAXTON GALLERIES (Hollywood)—Mar.: Modern sculpture. STENDHAL GALLERIES—Mar.: Mission scenes and Cal. landscapes, Alson Clark; paintings, William Wendt. PUBLIC LIBRARY GALLERY—Mar. 19-Apr. 27: Bookplate Association international prize competition and 6th annual exhibition.

**Oakland, Cal.**  
OAKLAND ART GALLERY—To Mar. 8: Paintings and drawings, George and Martin Baer; no-jury show of Western art; Italian Old Masters. Mar. 15-Apr. 15: Oakland Art Gallery annual.

**San Francisco, Cal.**  
CAL. PALACE OF THE LEGION OF HONOR—Permanent collection; American and French paintings; Oriental art; special exhibition of Indian art. GALERIE BEAUX ARTS—Mar. 10-24: Examples of modern masters, loaned by Western collectors. To Mar. 5: Oils, Rinaldo Cunico. EAST-WEST GALLERY—Mar.: Paintings, William Jerjen Hesthal and Carl Lewis Bowman; "The Soul of Steel," photographic studies, Eugene Hutchinson; European travel posters. PAUL ELDER & CO.—Mar.: Exhibition of art. S. & GUMP CO.—To Mar. 8: Etchings, Max Pollack. Mar. 10-22: Paintings, R. MacCauley Stevenson.

**Santa Barbara, Cal.**  
ART LEAGUE OF SANTA BARBARA—To Mar. 22: Members winter exhibition. Mar. 24-Apr. 5: Water-colors, Evelyn K. Richmond.

**Boulder, Col.**  
ART ASSOCIATION—To Apr. 7: Loan exhibition from Metropolitan Museum (A.F.A.).

**Denver, Col.**  
CYRUS BOUTWELL—Mar.: Etchings and water-colors, George Elbert Burr.

**Hartford, Conn.**  
WADSWORTH ATHENEUM—To Mar. 17: 17th annual exhibition of paintings, Oscar Anderson.

**New Haven, Conn.**  
PUBLIC LIBRARY—To Mar. 15: 29th annual exhibition, New Haven Paint & Clay Club.

**Wilmington, Del.**  
SOCIETY OF FINE ARTS—To Mar. 12: Work of N. C. Wyeth.

**Washington, D.C.**  
ARTS CLUB—To Mar. 8: Oils, Mary N. MacCord. Mar. 9-22: Oils, Hattie Burdette & Louis Dergans. CORCORAN GALLERY—Mar.: Paintings by contemporary Canadian artists (A.F.A.). GORDON DUNTHORNE GALLERIES—Mar.: Portrait drawings, Alice Acheson. PHILLIPS MEMORIAL GALLERY—Mar.: Group of Lyce painters, oils and water-colors. UNITED STATES NATIONAL MUSEUM—To Mar. 23: Etchings and wood-blocks in color, Mr. & Mrs. Arthur W. Hall. Mar. 24-Apr. 20: Etchings, A. C. Webb. YORKE GALLERY—To Mar. 8: Exhibition of paintings, Frank T. Hutchins.

**St. Petersburg, Fla.**  
ARTS CLUB—To Mar. 18: Contemporary American artists (A.F.A.). Mar. 18-Apr. 1: annual exhibition.

**Atlanta, Ga.**  
HIGH MUSEUM—To Mar. 15: Etchings, Grant Reynard. Mar. 10-25: Annual exhibition of Georgia Artists.

**Savannah, Ga.**  
TELFAR ACADEMY OF ARTS—Mar. 1-15: Paintings, George Ennis.

**Honolulu, Hawaii**  
HONOLULU ACADEMY OF ARTS—Apr. 1-13: 2nd annual exhibition of "The 7."

**Chicago, Ill.**  
ART INSTITUTE OF CHICAGO—To Mar. 9: 20th annual international exhibition of etchings, Chicago Society of Etchers; 35th annual exhibition by artists of Chicago and vicinity. To Mar. 16: XVth century book of illustrations, German and Florentine: fine prints of four centuries. Mar. 17-Apr. 21: International exhibition of glass and rugs. Mar. 20-Apr. 27: 17th International water-color exhibition. ARTS CLUB—Mar. 3-17: Paintings, Ernest Fiene; g. uachs. Emil Ganso; drawings, Muriel Hannah. ARTHUR ACKERMANN & SOV—Mar.: Drawings, XVth to

XIXth century. CARSON, PIRIE, SCOTT & CO.—Mar. 15-Apr. 5; Pauline Palmer. CHICAGO GALLERIES ASSOCIATION—To Mar. 15: Group exhibition of 8 artist members. Mar. 20-Apr. 10: Oil paintings, Holger Jensen, James Topping, Edgar Payne. LAKE-SIDE PRESS GALLERIES—Mar.: Exhibition by members of Business Men's Art Club of Chicago. PALETTE & CHISEL CLUB—To Mar. 10: Norwegian landscapes, Karl Ouren. ROULLIER GALLERIES—Mar.: "New acquisitions."

**Decatur, Ill.**  
INSTITUTE OF CIVIC ARTS—Mar.: Modern decorative exhibit.

**De Kalb, Ill.**  
NORTHERN ILLINOIS STATE TEACHERS COLLEGE—To Mar. 14: Pictures from annual exhibition of North Shore Arts Ass'n (A.F.A.).

**Peoria, Ill.**  
ART INSTITUTE—To Mar. 9: Architecture exhibit.

**Rockford, Ill.**  
ART ASSOCIATION—Mar.: Oil paintings, Marques E. Reitzel.

**Springfield, Ill.**  
ART ASSOCIATION—Mar.: Annual exhibition of artist members.

**Indianapolis, Ind.**  
HERRON ART INSTITUTE—Mar.: International water-color exhibition; loan exhibition of Colonial portraits; jewelry, silver, glass from Boston Society of Arts & Crafts. PETTIS GALLERY—To Mar. 10: Geraldine Scott.

**Richmond, Ind.**  
ART ASSOCIATION—Mar.: 33rd annual exhibit by Indiana painters. Mar. 16-31: Paintings, W. Lester Stevens (A.F.A.).

**Cedar Rapids, Ia.**  
LITTLE GALLERY OF AM. FED. OF ARTS—To Mar. 15: Allied Artists exhibit. Mar. 28-Apr. 9: Paintings, Carroll, Hopper, Burchfield.

**Clinton, Ia.**  
WARTBURG COLLEGE—Mar. 17-31: Pictures from North Shore Arts Ass'n annual exhibition (A.F.A.).

**Des Moines, Ia.**  
ASSOCIATION OF FINE ARTS—Mar. 5-30: Tempera and oil paintings, Mrs. Jeanette H. Johns.

**Dubuque, Ia.**  
ART ASSOCIATION—Mar.: Iowa Artists Club; Dubuque artists.

**Lawrence, Kan.**  
UNIVERSITY OF KANSAS—Mar.: Etchings and wood-block prints (A.F.A.).

**Wichita, Kan.**  
ART ASSOCIATION—Mar. 5-31: Small sculpture.

**New Orleans, La.**  
ISAAC DELGADO MUSEUM—Mar.: 29th annual exhibition, Art Association of New Orleans.

**Ruston, La.**  
LOUISIANA POLYTECHNIC INSTITUTE—To Mar. 12: Southern States Art League, 7th "B" circuit.

**Portland, Me.**  
SWEAT MEMORIAL ART MUSEUM—Mar.: Portland Society of Art, annual spring exhibition. Apr. 18-May 19: International Photographic Salon.

**Baltimore, Md.**  
MUSEUM OF ART—Mar.: 33rd annual exhibition, Baltimore Water-Color Club. Apr. 2nd annual, Society of Baltimore Independent Artists. CHARCOAL CLUB—To Mar. 14: Paintings, Margaret M. Law, Sarah Baker, Rosalie M. Carey. MARYLAND INSTITUTE—To Mar. 29: Exhibition of artistic silver and bronze, Gorham master craftsmen. PURNELL GALLERIES—Mar.: Contemporary etchings; old paintings.

**Amherst, Mass.**  
AMHERST COLLEGE—Mar. 4-25: Pencil drawings, Ernest D. Roth (A.F.A.).

**Boston, Mass.**  
MUSEUM OF FINE ARTS—Mar.: Egyptian wall paintings; XVth century wood and metal cuts, lent by James C. McGuire; XVIIIth century English porcelain, lent by Richard C. Paine; prints and illustrations by Auguste Lepere; XVIIIth century French engravings, lent by Robert Treat Paine, II. BOSTON ARTS CLUB—To Mar. 15: Prints. Mar. 19-Apr. 5: Exhibition by members. CAPRONI GALLERIES—Indefinite: Reproductions of classical and modern statuary. CASSON GALLERIES—To Mar. 15: Marine paintings, Stanley W. Woodward. Mar. 17-29: Paintings, William Yarrow; etchings, Durer, Rembrandt, Whistler. DOLL & RICHARDS—To Mar. 18: Water-colors, Charles E. Heil. Mar. 12-25: Paintings, Frederick G. Hall. Mar. 19-Apr. 1: Pastels, Elizabeth H. T. Huntington. To Mar. 11: Water-colors, Eliot O'Hara. GOODSPEED'S BOOK SHOP—To Mar. 8: Etchings, Decaria. Mar. 10-29: Work of Martin Lewis. GOODMAN, FINE PRINTS—To Mar. 29: Drawings, Stuyvesant Van Veen. GUILD OF BOSTON ARTISTS—Mar. 3-15: General exhibition by members. Mar. 17-29: Portraits, Edmund C. Tarbell. MRS. PANCOAST GALLERY—To Mar. 15: Glacens, du Bois, Beal, Schnakenberg, Bates, Speight, Brumback, Prendergast. SOCIETY OF ARTS & CRAFTS—To Mar. 12: Bookplates, drawings, Amy M. Sacker. Mar. 13-26: Pottery and sculpture, Mrs. Alice Balch Stone. ROBERT M. VOSE—Mar.: Exhibition of paintings.

**Cambridge, Mass.**  
FOGG ART MUSEUM—To Mar. 18: Japanese prints, lent by David F. Edgar; contemporary American painting.

**Hingham Center, Mass.**  
THE PRINT CORNER—Mar.: Etchings, George Elbert Burr.

**Springfield, Mass.**  
CITY LIBRARY—Mar. 8-23: 11th annual members exhibition, Springfield Art League.

**Ann Arbor, Mich.**  
ART ASSOCIATION—Mar. 12-Apr. 13: American artists' paintings, from Chicago Art Institute. UNIVERSITY OF MICHIGAN—Mar.: Travelling exhibit of American architectural schools.

**Detroit, Mich.**  
INSTITUTE OF ARTS—Mar.: XVIIIth century tapestries. DETROIT GALLERIES, INC.—Mar.: Paintings, Ivan Choults; etchings, Harry Wickey. HGT. TULLER—Mar.: 2nd annual exhibition, Society of Independent Artists. SOCIETY OF ARTS & CRAFTS—Mar. 6-31: Bronzes, Georg Kolbe. Mar. 17-31: Decorative murals and screens, Leroy Daniel MacMorris.

**Grand Rapids, Mich.**  
ART GALLERY—Mar.: Ten Philadelphia Painters; water-colors and etchings, Juanita Smith; sculpture, Albert Stewart.

**Muskegon, Mich.**  
HACKLEY GALLERY OF FINE ARTS—Mar.: Paintings, Max Bohm; small soap sculpture.

**Minneapolis, Minn.**  
INSTITUTE OF ARTS—To Mar. 15: Pillsbury collection, French etchings; etchings, Adrian Ostade; engravings, Von Meckenem, Schongauer, Master "E.S." To Mar. 28: Paintings, Grand Central Art School faculty. Mar. 8-Apr. 3: "Book Trails," drawings and water-colors.

**Jackson, Miss.**  
ART ASSOCIATION—To Mar. 9: Southern States Art League, "A" circuit.

**Kansas City, Mo.**  
ART INSTITUTE—Mar.: Annual American circuit exhibition from Art Institute of Chicago; Advertising art exhibit.

**St. Louis, Mo.**  
CITY ART MUSEUM—Mar. 10-Apr. 21: Foreign section of Carnegie International. NEWHOUSE GALLERIES, INC.—To Mar. 8: Paintings, Bessie Lasky. Mar. 10-Apr. 1: Paintings, George Hill; etchings, Mrs. George Hill. ST. LOUIS ARTISTS' GUILD—Mar. 9-Apr. 9: 6th annual Post-Dispatch black and white competition.

**Omaha, Neb.**  
ART INSTITUTE—Mar.: Manufacturers' decorative arts exhibition.

**Manchester, N.H.**  
CURRIER ART GALLERY—To Mar. 15: Small soap sculpture. Mar.: Water-colors and etchings from Guild of Boston Artists; wood-block prints, Leo J. Meissner. Exhibition of American pottery.

**Atlantic City, N.J.**  
MUNICIPAL ART GALLERY—To June 1: Water-colors by 23 contemporary artists.

**East Orange, N. J.**  
ART CENTER OF THE ORANGES—Mar. 6-16: Prints, etchings and photographs by members. Mar. 20-Apr. 1: Oil paintings by members.

**Montclair, N.J.**  
MONTCLAIR ART MUSEUM—Mar. 9-30: Exhibition of miniatures; National Ass'n of Women Painters & Sculptors.

**Newark, N.J.**  
NEWARK MUSEUM—Mar.: Exhibition of rugs.

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Princeton, N.J.  
PRINCETON UNIVERSITY—Mar. 17-25: Travelling exhibition, Phila. Chapter A.I.A. (A.F.A.).

Santa Fe, N.M.  
ART MUSEUM—Apr. 16-18: Exhibition in connection with convention of Western branch of A.F.A. Address, Prof. Grummann, University of Nebraska, Lincoln. Mar.: Willard Nash, Josef Bakos, Cyrus More, Fremont Ellis, B. J. O. Nordfeldt.

State College, N.M.  
NEW MEXICO COLLEGE OF AGRICULTURE—Mar.: Embroidery collection (A.F.A.).

Brooklyn, N.Y.  
BROOKLYN MUSEUM—To Mar. 10: Original drawings, Carl von Marr. Mar. 14-31: Exhibition of Dutch East Indian Art.

Buffalo, N.Y.  
ALBRIGHT ART GALLERY—Mar. 9-31: Exhibition of contemporary Belgian painting, sculpture and graphic art. THE GROSVENOR LIBRARY—To Mar. 8: Lithographs, Albert W. Barker.

Elmira, N.Y.  
ARNOT ART GALLERY—Mar.: Oil paintings by faculty of Grand Central Art School.

New York, N.Y.  
METROPOLITAN MUSEUM—Mar.: Memorial exhibition of works by Arthur B. Davies. ARTHUR ACKERMANN & SONS—Mar.: Old English furniture. AGNEW GALLERIES—Mar. 16-Apr. 10: Drawings by J. M. W. Turner. AINSIE GALLERIES—Mar.: Six American paintings. AMERICAN FINE ARTS SOCIETY—Mar. 20-Apr. 6: Spring exhibition of National Academy of Design. AN AMERICAN PLACE (509 Madison Ave.)—To Mar. 17: New paintings, Georgia O'Keeffe. ARDEN GALLERY—Open Mar. 17: 8th annual exhibition, New York Chapter of Landscape Architects Society. ART CENTER—To Mar. 29: Fifty Prints of the Year. To Mar. 15: Paintings, Cecile Hulst-Matchat & Gunvar Bull-Teilmann. Mar. 24-31: Weather-vane competition. Art Alliance. ART CENTER (Opportunity Gallery)—Mar.: Craftwork, New York Society of Craftsman; prints and Mexican pottery. ART CENTER (Barbizon Branch)—To Mar. 23: Pictorial photographs, Clara E. Sippell. BABCOCK GALLERIES—To Mar. 15: Paintings, Henry S. Eddy. Mar. 17-29: Water-colors, Julian Peabody. BALZAC GALLERIES—To Mar. 15: Sculpture, E. Bohdanowicz. BELMONT GALLERIES—Mar.: Permanent exhibition of Old Masters. BECKER GALLERIES—Facsimiles and originals by modern artists. BOURGEOIS GALLERIES—Mar.: Paintings and sculptures. BROWN-ROBERTSON—Indefinite: Color prints by American and British artists; paintings. BRUMMER GALLERIES—Mar. 8-31: Paintings and water-colors, Madame Berlandina. BUTLER GALLERIES—Mar.: Decorative paintings. RALPH M. CHAIT GALLERIES—Indefinite: Exhibition of Khmer sculpture. CHAMBRUN GALLERIES—To Mar. 8: Portraits, Enrique Dorda; paintings, R. M. Kleus. CONTEMPORARY GALLERIES—Mar. 8-30: Paintings, Salmagundi Club. COX GALLERIES—Mar.: Paintings, water-colors, under-seascapes, Helen Damsch. DE HAUKE & CO.—To Mar. 12: Water-colors, Joubert. DELPHIC STUDIOS—Permanent: Paintings of Orozco, Thomas H. Benton, Dewey Albinston. To Mar. 25: Recent paintings, Thos. H. Benton. DEMOTTE—To Mar. 28: "17 Virgins Synthesizing Art in France, XIII to XVIII century." DOWNTOWN GALLERY—To Mar. 10: Paintings, Marguerite Zorach. DUDENSON GALLERIES—Mar.: Paintings. Arnold Wilty; drawings, Alex. King. DURAND RUEL, INC.—To Mar. 15: Stoenesco. Mar. 17-31: Charlotte Cullen. EDUCATIONAL ALLIANCE—To Mar. 17: American paintings lent by Metropolitan Museum. EHRICH GALLERIES—Mar.: Exhibition of Old Masters. FERARGIL GALLERIES—To Mar. 15: Paintings, C. Bacher Nisbet; prints, Martin Lewis; water-colors, Christopher Lafarge. Mar. 17-29: Paintings, Ernest Lawson; pastel, S. H. Wright, Jr. Mar.: Garden sculpture. FIFTY-SIXTH STREET GALLERIES—To Mar. 15: Sculpture, Vincent Glesky; marine paintings, Jacques La Grange; work of Frederick K. Detwiller. FIFTEEN GALLERY—To Mar. 15: Water-colors, Herbert B. Tschudy. Mar. 17-29: Paintings, Isabel Whitney. PASCAL M. GATTERDAM GALLERY—Mar.: Exhibition of paintings. GRAND CENTRAL GALLERIES—To Mar. 8: Paintings, Carl Wuermer. Mar. 4-15: Paintings, Felicie Waldo Howell & Bruce Crane. Mar. 18-29: Paintings, Walter Ufer & Wilson Irvine. G.R.D. STUDIO—To Mar. 15: Black and White Show. Mar. 17-29: Paintings, Monty Lewis and Frederic Hynd. HACKETT GALLERIES—To Mar. 8: Contemporary Irish artists. Mar. 10-22: Paintings, Paul Henry. HEERAMANECK GALLERIES—Indefinite: Asiatic art. GALLERY OF P. JACKSON HIGGS—Indefinite: Paintings of Old Masters. HOLT GALLERY—To Mar. 18: Oil Paintings, Jean Jacques Püster. FREDERICK KEPEL & CO.—To Mar. 20: Mezzotint portraits. KLEEMANN-THORMAN GALLERIES—Mar.: Exhibition of new prints. KLEINBERGER GALLERIES—Mar.: Exhibition of Old Masters. KNOEDLER & CO.—To Mar. 8: 6th annual exhibition of engravings, etchings, woodcuts, XVth and XVIth centuries. ROLAND KOSCHERAK—Indefinite: Art from Japan, China and Tibet. KRAUSHAAR GALLERIES—To Mar. 19: Water-colors, Demuth. Mar. 21-Apr. 5: Paintings, Marjorie Phillips. JOHN LEVY GALLERIES—Permanent: Old and modern paintings. J. LIGER & SONS—Mar.: Exhibition of paintings. LITTLE GALLERY—Mar.: Important paintings. LOEDERER-ARKMAN GALLERY—To Mar. 15: Modern paintings. Berkeley Williams, Jr. MACRETH GALLERY—To Mar. 17: Original cartoons, Clare Briggs (Courtesy of Herald Tribune Syndicate); water-colors, Gladys Brannigan. Mar. 18-31: Landscapes, Chauncey F. Ryder; etchings, Thomas Handforth. MITCH GALLERIES—To Mar. 15: Paintings, John Noble. Mar. 17-29: Paintings, Alex. Warshawsky and Irwin Hoffman. MONTROSS

GALLERY—Mar. 3-15: Paintings, Mabel Frazer. Mar. 17-Apr. 5: Paintings, Alexander Shilling. MORTON GALLERIES—To Mar. 10: Paintings, Charles Carlson and Harry Carlson. Mar. 10-24: Paintings and drawings, A. Champanier. MUSEUM OF MODERN ART—Mar. 13-Apr. 3: Retrospective exhibition, Max Weber; paintings, Paul Klee; sculpture, Maillol & Wilhelm Lehmbruck. MUSEUM OF NATURAL HISTORY—Mar. 19-Apr. 3: Exhibition of modern decorative art. MURAI GALLERY—Mar.: European and American moderns. NATIONAL ARTS CLUB—Mar. 5-28: Exhibition by junior artists members. J. B. NEUMANN—Permanent: Living art and international moderns. NEWHOUSE GALLERIES—Mar.: Decorative portraits and landscapes. ARTHUR T. NEWTON—Mar.: XVIIIth century English portraits; sporting pictures. PARK AVE. GALLERIES—Mar.: Murals, Carl Schmidt. PEARSON GALLERY OF SCULPTURE—To Mar. 15: Small sculptures by Munich masters, Franz von Stuck, Hermann Hahn, Bernhard Blecker, Fritz Behn, Josef Waskerle. Mar. 15-30: Sculpture, Franz Plunder. RALPH M. PEARSON STUDIO—Indefinite: Modern hand-hooked rugs by American artists. PUBLIC LIBRARY (Prints Division)—Mar.: Portraits in lithography. REINHARDT GALLERIES—Mar.: Old Masters and modern French masters. CORONA MUNDI (Roerich Museum)—To Mar. 7: Paintings, Emma Fordyce MacRae. SALMAGUNDI CLUB—Mar. 7-23: Annual oil exhibition. SCHULTHEIS GALLERIES—Permanent: Prominent American and foreign artists. JACQUES SELIGMANN & CO.—Permanent: Exhibition of ancient paintings, tapestries and furniture. E. & A. SILBERMAN GALLERIES—To Mar. 15: Old Masters and antiques. MARIE STERNER GALLERIES—To Mar. 14: Water-colors, Carl Sprinchorn. Mar. 15-28: Paintings, Eugena McCowan & Menkes. VAN DIEMEN GALLERIES—Mar.: Paintings by Old Masters. WILDENSTEIN GALLERIES—To Mar. 8: "Indians of Arizona and New Mexico." WHITNEY STUDIO GALLERIES—To Mar. 8: Etchings, Erik Johan Smith. CATHERINE LORILLARD WOLFE ART CLUB—Mar.: Group exhibition by members. HOWARD YOUNG GALLERIES—Mar.: Modern paintings, American, French, English.

New Rochelle, N.Y.  
PUBLIC LIBRARY—To Mar. 8: Drawings by Clare Briggs.

Rochester, N.Y.  
MEMORIAL ART MUSEUM—Mar.: Cleveland oils; work of Carl Melchers and Thomas J. Mitchell; Royal Photographic Society exhibition. SCHOOL OF APPLIED ART—Mar.: Philadelphia Water-Color Rotary (A.F.A.). GEORGE H. BRODHEAD GALLERIES—Mar. 15-30: Carl Peters.

Syracuse, N.Y.  
MUSEUM OF FINE ARTS—Mar.: Loan exhibition from Grand Central Galleries.

Winston-Salem, N.C.  
JUNIOR LEAGUE—Mar. 10-20: 60 contemporary prints; woodcuts in color, A. Rigden Read (A.F.A.).

Valley City, N.D.  
STATE TEACHERS COLLEGE—Mar.: Art students' work from Educational Alliance Art School (A.F.A.).

Akron, O.  
AKRON ART INSTITUTE—To Mar. 26: Modern American painting; pencil drawings from Grand Central Galleries. Mar. 15-30: Etchings, W. G. Reindel.

Cincinnati, O.  
CINCINNATI MUSEUM—Mar.: Oriental rugs, lent by A. B. Davis. CLOSSON GALLERIES—To Mar. 8: Paintings, William Teal. Mar. 10-16: Paintings, Reginald Grooms. TRAXEL ART CO.—To Mar. 8: Paintings, Karl Zimmerman.

Cleveland, O.  
MUSEUM OF ART—To Mar. 10: Laces; contemporary American prints. Mar. 10-Apr. 5: Etchings, lithographs, engravings by American artists (A.F.A.).

Columbus, O.  
GALLERY OF FINE ARTS—Mar.: Zarzago exhibition. DAYTON ART INSTITUTE—Mar.: Opening exhibition at the new Art Institute building.

Oberlin, O.  
OBERLIN COLLEGE—To Mar. 12: Exhibition of water-colors (A.F.A.).

Toledo, O.  
MUSEUM OF ART—Mar.: Modern Japanese wood-block prints; modern Norwegian prints.

Youngstown, O.  
BUTLER ART INSTITUTE—To Mar. 30: Ohio-Born Women Artists' exhibition.

Chickasha, Okla.  
OKLA. COLLEGE FOR WOMEN—Mar. 15-31: 1930 Water-Color Rotary (A.F.A.).

Weatherford, Okla.  
SOUTHWESTERN STATE TEACHERS COLLEGE—To Mar. 13: 1930 Water-Color Rotary (A.F.A.).

Toronto, Ont.  
J. MERRITT MALLOYNE GALLERY—To Mar. 20: Paintings, Robt. W. Pilot.

Philadelphia, Pa.  
ART ALLIANCE—To Mar. 18: Paintings, Carl Schmitt. Mar. 6-30: Sculpture, Malvina Hoffman. Mar. 17-31: English sporting prints; Schongauer prints; Lessing I. Rosenwald collection; color block-prints, Lillian Miller. Mar. 19-Apr. 9: Oils and water-colors, Ben Silbert. ART CLUB—To Mar. 19: Fellowship of the Penna. Academy of Fine Arts. C. PHILIP ROYER GALLERY—Mar. 1-14: Etchings, Earl Horte. Mar. 15-22: Etchings, Minna W. Zellner. PENNA. ACADEMY OF FINE ARTS—To Mar. 17: 12th annual exhibition of paintings and sculpture. PHILADELPHIA MUSEUM OF ART—Mar.: Fonic collection. PHILADELPHIA PRESSCH CLUB—To Mar. 8: Work of Maxim B. Gottlieb and Henry Corner. Mar. 17-22: Paintings, Margaret Ferguson Austin. PRINT

CLUB—To Mar. 8: Etchings, Jean-Louis Forain. UNIVERSITY MUSEUM—Mar.: Special exhibition of Oriental miniature paintings.

Pittsburgh, Pa.  
CARNEGIE INSTITUTE—To Mar. 9: Stummel collection; drawings, Pierre Bourdelle; paintings, Edward Bruce. To Mar. 13: Associated Artists of Pittsburgh. Mar. 20-Apr. 20: Photographic Salon. J. J. GILLESPIE CO.—Apr. 1-15: Exhibition of Old Masters.

Scranton, Pa.  
EVERHART MUSEUM—To Mar. 27: Oil paintings by contemporary American artists (A.F.A.).

Wilkes-Barre, Pa.  
WYOMING VALLEY WOMAN'S CLUB—Mar.: Photographs of landscape architecture (A.F.A.).

Providence, R.I.  
RHODE ISLAND SCHOOL OF DESIGN—Mar. 4-31: Loan exhibition of Gothic tapestries.

Chattanooga, Tenn.  
ART ASSOCIATION (Memorial Auditorium)—Mar. 4-18: Present-day American painting from Milch Galleries. Mar. 19-Apr. 8: International exchange, selected school work. UNIVERSITY OF CHATTANOOGA—Mar. 9-22: Work by German School children (A.F.A.).

Memphis, Tenn.  
BROOKS MEMORIAL ART GALLERY—Mar.: Oil paintings from Grand Central Galleries (A.F.A.); modern French artists; Cleveland water-color show.

Austin, Tex.  
ART LEAGUE—Mar. 6-21: 1929 winter exhibition of National Academy of Design (A.F.A.).

Dallas, Tex.  
HIGHLAND PARK GALLERY—Mar.: Paintings, Frank Tenney Johnson. DALLAS PUBLIC ART GALLERY—Mar. 2-18: Victor Higgins. Mar. 23-Apr. 10: Birger Sandzen.

Houston, Tex.  
LITTLE GALLERY—Mar.: Exhibition of paintings. MUSEUM OF FINE ARTS—Mar.: Oils, Robert Vonnoh; London Underground Railway poster exhibition. HERZOG GALLERIES—Mar.: Wood-blocks, Juanita Smith; flower studies, Wendelberger; French porcelains.

San Antonio, Tex.  
ATELIER ART GALLERY—Mar.: Mexican genre pictures, H. D. Pohl. SAN ANTONIO ART LEAGUE—Mar.: Paintings, Joseph A. Fleck. MILAM GALLERIES—To Mar. 7: Paintings, H. Dudley Murphy; water-colors, Boyet Gonzales; etchings, Cadwallader Washburn and Gordon Grant.

Ogden, Utah.  
HOTEL BIGELOW GALLERY—Mar.: Paintings by American artists.

Warrenton, Va.  
FLOWER CLUB—To Mar. 13: Flower paintings (A.F.A.).

Middlebury, Vt.  
THE WOMAN'S CLUB—To Mar. 7: Travelling exhibit of Landscape Club.

Seattle, Wash.  
ART INSTITUTE—Mar.: Comprehensive exhibition of Japanese art. UNIVERSITY OF WASHINGTON—Mar.: Graphic processes (A.F.A.). To Mar. 15: "Covered Wagon" frieze, Robert Garrison; architectural water-colors, A. E. SCHNEIDER GALLERIES—Permanent: American and foreign artists.

Madison, Wis.  
MADISON ART ASSOCIATION—Mar.: Sculpture and paintings, Burton.

Milwaukee, Wis.  
BRESLER GALLERIES—Mar.: Modern etchings and old silver. JEFFERSON PAINTERS—To Mar. 14: Exhibition of paintings, prints and drawings. LAYTON ART GALLERY—To Mar. 12: Water-colors, Arthur B. Davies. Mar. 14-Apr. 11: Water-colors, Jean Paul Slusser. MILWAUKEE ART INSTITUTE—To Mar. 15: Sculpture and drawings, Georges Hilbert; 5th annual High School show; bookplates, Rockwell Kent; paintings, Greta Allen, prints, Laura Gilpin. Mar. 16-31: Wis. Chapter American Inst. of Architects' exhibition; prize-winning prints of American Photography competition. MILWAUKEE JOURNAL GALLERY—Mar.: 25th annual exhibition of Wisconsin artists.

Oshkosh, Wis.  
OSHKOSH PUBLIC MUSEUM—Mar.: Paintings, Chase Stebbins & Rindy.

## Anrep's Mosaics

Boris Anrep has completed a series of pavement mosaics in the east vestibule of the National Gallery, London, symbolizing "The Pleasures of Life," similar in style to those he executed last year in the west vestibule showing the "Labors of Life." In keeping with the more sensuous nature of the subject, the coloring of the new set is brighter than that of the "Labors." Some of the "Pleasures" which Anrep pictures are: "Cricket," "Football," "Dancing," "Hunting," "Motoring" and "Bathing."

The two sets are intended to harmonize with a much larger one projected for the central pavement of the museum called "Apollo and Dionysos Awaiting the Muses," the completed work to represent the relation of art to human activities.

## A Review of the Field in Art Education

### Bellows' Opinion

The Boston Transcript has obtained a letter written by George Bellows on art students. THE ART DIGEST considers it worth quoting in full:

"To be a student is to have an eternal aptitude of mind for the assimilation of understandings, impressions and knowledge. All great people never cease being students, while it is obvious that the term is applied to many whom it will never fit. The name student also implies its complement in the object, nature, field of study, sources, masters, authorities. The student of art is continually at work both on art and on life. He gathers from the first what other fine minds have found, and from the second he searches from new experience. He uses the first not as a criterion but as an assistance to the second.

"It is a matter of common knowledge that art schools do not make artists. However, it is not a matter of common knowledge that there are grounds for suspicion that art schools do quite the opposite. There is no question nevertheless of the great benefit to be derived by the meeting between the



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Peixotto, president of the National Society  
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tion and long apprenticeship as essential to  
the success of the young artist: "Today the  
world is simply boiling with new ideas, or  
fresh interpretations of old ideas—however  
you chose to look at it. The tumult is so  
great and the pressure of the times so in-  
tense, that even the established artist must  
hold his ground firmly on the strength of his  
own hard won experience, if he is not to be  
stampeded. How much more necessary, then,  
that the young and inexperienced content  
themselves with building their artistic founda-  
tions deeply and strongly. Without good  
grounding they will not go far, and they  
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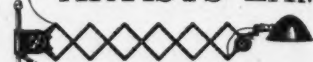
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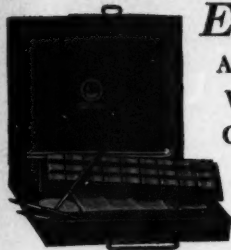
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GORDON H. GRANT  
137 East 66th St., New York City**OBJECT:** To promote the interests of contemporary American artists

For membership, send check to Treasurer.

**PROFESSIONAL MEMBERS**, in every field of the visual arts—**AND ASSOCIATE PROFESSIONAL MEMBERS**, art teachers, supervisors, writers, lecturers, and those in art work in museums and educational institutions.**LAY MEMBERS**, all sympathetic to the development of art in America.**DUES**, \$2.00 a year, including subscription to THE ART DIGEST.**DUES**, \$5.00 a year, including THE ART DIGEST.

A nation-wide art organization of American citizens. Membership in 47 states.

**TECHNIC**

The American Artists Professional League is optimistic in all that concerns the advancement of art in America. Permeated with that spirit and faith it is encouraged to assume an attitude of leadership in inaugurating a campaign to bring about better conditions for the Artist.

Each committee of the League is occupied with a special program for this betterment. The Committee on Technic is engaged in developing a plan by which the tradition of Technic that faded with the close of the Renaissance may be revived to the benefit of everyone interested professionally in one branch or other of the visual arts; not only sculptors, painters, decorators, but craftsmen, picture dealers, art restorers, museums, teachers of art of every grade, and industry. Better craftsmanship is one of Art's crying needs, and therefore the League is focussing its attention on technic which is the foundation to craftsmanship.

The moment the artist can stamp his work with permanence, advancement is assured, as then he may impress the public with its value as an investment. In every way the public's respect for art gains when art is sound technically, and the very ideals of art are bound up with the perfection of its technic.

Let us examine the term technic that we may arrive at a true conception of its meaning. The dictionary states dryly that technic and technique are the same—a manner of artistic and mechanical performance in any art. In other words, technic and technique alike embody expressional means and craftsmanship.

From a strictly educational standpoint the English word technic covers the entire field, but the prevalence of the use of the French term technique, has resulted in an actual shifting of meaning giving both a new classification; thus technique has come to be applied to the purely expressional uses, and technic to the crafts end.

The American Artists Professional League endorses these definitions and bases on them its plans for a resuscitation of this dormant element in art. The League also accepts without criticism or reservation the technique now taught in any and all schools of art from the American Academy in Rome down to the kindergarten; it upholds the technics, and the tendencies, by groups of artists working out any ideal whatsoever, such as the newest of the art-forms, or the most conservative inclusive of the traditional. In expressly stating that the League invites no complications by any attempt to interfere with art education it also proclaims that it does not hesitate to undertake to give education a superstructure by proposing to have built on the educational system what thus far has not been incor-

porated,—the technic. It advocates an investigation in the chemistry of paints, mediums and materials, in the methods of building a work of art, in all departments of the crafts; it will strive to bring the resources in the technics of the arts of all countries and all times to America; the riches of science it wants made an integral part of the common equipment of all artists.

The American Artists Professional League clings to the following principles: that it is not recipe that is wanted but the recipe that has been tested by science; that recipe, as an isolated factor of technic is ineffective for the larger purpose; that technic must become a science, that this science has to be evolved and worked out by long continued experimentation, and that the science so framed must fit the needs of art as a glove fits the hand. The technics that have been the basis to all the arts in the great periods, that now lie scattered about in the countries of the world, that are hidden in the workshops and secreted by the art workers, that books conceal rather than reveal; these the League wants science to unearth and make common property that art in America may become a cultural factor and a live utility at home and abroad.

This revival of the technics is an undertaking in which experts only can succeed.

If we wish to visualize the extent of the labors these prospective experts will have before them the reader has but to imagine himself in a museum the size of the Metropolitan in New York, wandering from one art object to another, questioning in regard to each, how it was made? For instance, we stop before a Chinese portrait, which brings up questions of technic as follows: was paper used or silk and where is either procurable, what substitutes can we make for either, what tempera, what ink, what gold, what gesso, what mounting, what brushes; were disinfectants or their equivalents used for permanence, what colors, what rules of thought or tradition were followed, what school of painting? Even the ornamentation, the symbol, legend, social considerations, history, etc., belong to the technics if one wishes to use them intelligently. A painting by Rubens, another by Titian: each will bring out a line of investigation of astonishing complexity; or in the crafts, a piece of pottery, a bronze, a leather object, an art object in wood, a textile, a book, a page of printing; whatever it may be, the technic that produced it can by science be taken out of the category of the unknown and made fully known. From the Oriental we may learn how to mount a thin piece of paper on a heavier one without rolling, buckling or drawing results; from the Orient also we expect to get new ideas in wall-painting technic, as in the Chinese,

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## Two Significant Pictures from Canada's Annual Exhibition



"The Boethic," by A. Y. Jackson.



"North Shore, Lake Superior," Lauren Harris.

THE ART DIGEST reproduces herewith two of the outstanding pictures from the annual exhibition of Canadian art at the National Museum, Ottawa. A. Y. Jackson's "The Boethic at Bache Post, Ellesmere Island" was presented by the artist to the Department of Interior of the Canadian

Government and will probably be installed in the office of Vincent Massey, Minister of Canada in Washington. It was painted from a sketch made by Mr. Jackson during his trip to the Arctic in 1927, when he was a member of a government expedition sent to bring fresh supplies to the various police posts. Bache Post is typical of the country.

"North Shore, Lake Superior" by Lauren Harris was perhaps the most talked of picture in the show. Few passed the lone, blasted tree standing in the midst of desolation and solitude without pausing at least. One critic called it "the most striking work yet turned out by a Canadian artist; a picture to be remembered."

### Grant's "Philippic"

According to the artist Gordon Grant, writing in *The Guidon*, the education of the taste of coming generations is the big problem facing American painters, sculptors and designers. He said: "To the great mass of American people art is a thing apart—as apart as the nebular hypothesis or the fourth dimension; things they read of in the headlines, and dismiss as they turn the paper to the comic page or the market requests.

"Scattered here and there one finds small groups whose serious endeavors have resulted in municipal art galleries, but by the remaining members of the community the art gallery is pointed to with the same pride as is bestowed upon the zoological gardens, and they would get much more 'kick' out of having a small zoo in their back yards than a collection of pictures in their houses. Until art is looked upon as a necessary element in everyday life we shall have accomplished nothing in our programme of education....

"We may classify the art patrons of America in three groups: The wealthy speculator who buys Old Masters, knowing he can sell at a profit at a moment's notice. The 'smart' crowd which, in order to bask in a synthetic aura, buy the latest 'find' from Europe, and which they secretly abhor and never will understand. The third of the list is the pitifully small group which buy pictures for the pictures' sake, to know the joy of possession.

"The 'smart' crowd are among the worst offenders in the fostering of that peculiarly American brand of snobbery which bows down to the great god 'Imported,' and turns up its nose at things of domestic manufacture. The conviction that a statue or a cake of soap must be better because it is made beyond our borders is one of our greatest

menaces and greatest mysteries. . . . Picture, if you can, official portraits of famous Frenchmen, Englishmen or Italians being painted by any but artists of their own nationality."

Mr. Grant tells a story of two wealthy women who visited the studio-shop of a New England artist, "just to look around." One of them "regretted" that though she was fond of pictures, she could not hang any because the decorator who was "doing" her house had decreed "no pictures." The artist, gentle soul, saw red:

"Madame, you are damning your own intelligence. If some self-styled mentor should declare Shakespeare démodé, would you make a bonfire of your books, or read them in secret? I advise you to establish your art gallery in the garret until such time as you have courage to consign your decorator and all his works to the nether regions."

### A. A. P. L. Department

[Concluded from page 31]

Tibetan, Korean clay-straw wall and the tempera renderings, there is the promise of material better suited for hotel, department store, and other murals as they are superior to the cumbersome fresco-method of the Occident in these short-lived structures.

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### MEMBERSHIP EXTENSION

*All workers in the visual arts, all friends of art in America, should be members of the League.*

All that is necessary for immediate enrolment is to send name, address and check for annual dues (for correct amount see heading at the top of this page) to GORDON H. GRANT, Treasurer, 137 E. 66th St., New York, N.Y.

### An Art Flag

A plan for an International flag, analogous to the Red Cross emblem, for the protection of treasures of art and science during times of war has been outlined by the Roerich Museum for presentation through America to all foreign governments. The projected flag would cause to be respected as neutral territory all museums, cathedrals, libraries and universities over which it was raised. Thus one of the greatest scourges of war, the destruction of the milestones of civilization, would be eliminated.

Through the foreign branches of the Society of Friends of the Roerich Museum, it has been ascertained that the plan has aroused sympathy and enthusiasm in foreign art circles, and it is believed the project will meet with strong support. In outlining the project, Prof. Nicholas Roerich said:

"The cornerstone of future civilization rests on beauty and knowledge. Therefore it is imperative that we take immediate measures to preserve the noble heritage of our past for posterity. This can only come if all nations pledge themselves to protect the creations of culture, which after all belong to no one nation but to the world."

### Noguchi at Harvard

Isamu Noguchi's group of sculptured heads, recently on view at the Marie Stern Galleries, New York, is now being shown at the Harvard Society of Contemporary Art in Cambridge. During April the collection will be exhibited in the Art Club of Chicago.

### The Italian Exhibition

The attendance at the Italian exhibition at Burlington House during the first 22 days was 149,000—approximately 6,770 a day.

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